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SELECTIONS

FROM THE

SPECTATOR, TATLER, GUARDIAN,

AND

FREEHOLDER:

WITH A

PRELIMINARY ESSAY,

By ANNA LÆTITIA BARBAULD;

IN THREE VOLUMES.

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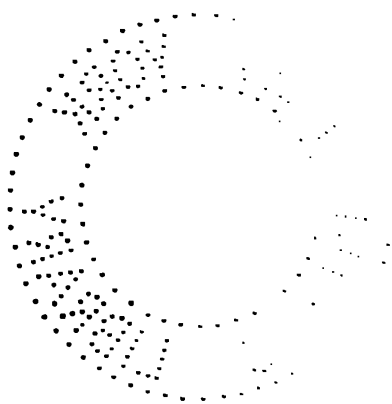

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SELECTIONS

FROM

THE SPECTATOR.

ANTEDILUVIAN STORY, PAPER I. No. 584.

HILPA was one of the hundred and fifty daughters of Zilpah, of the race of Cohu, by whom some of the learned think is meant Cain. She was exceedingly beautiful, and when she was but a girl of three-score and ten years of age received the addresses of several who made love to her. Among these were two brothers, Harpath and Shalum. Harpath, being the first-born, was master of that fruitful region which lies at the foot of mount Tirzah, in the southern parts of China. Shalum (which is to say the planter, in the Chinese language) possessed all the neighbouring hills, and that great range of mountains which goes under the name of Tirzah. Harpath was of a haughty, contemptuous spirit; Shalum was of a gentle disposition, beloved both by God and man.

It is said that among the antediluvian women, the daughters of Cohu had their minds wholly set upon riches; for which reason the beautiful Hilpa preferred Harpath to Shalum, because of his numerous flocks and herds, that covered all the low country which

runs along the foot of mount Tirzah, and is watered by several fountains and streams breaking out of the sides of that mountain.

Harpath made so quick a dispatch of his courtship, that he married Hilpa in the hundredth year of her age, and, being of an insolent temper, laughed to scorn his brother Shalum for having pretended to the beautiful Hilpa, when he was master of nothing but a long chain of rocks and mountains. This so much provoked Shalum, that he is said to have cursed his brother in the bitterness of his heart, and to have prayed that one of his mountains might fall upon his head if ever he came within the shadow of it.

From this time forward Harpath would never venture out of the valleys, but came to an untimely end in the two hundred and fiftieth year of his age, being drowned in a river as he attempted to cross it. This river is called to this day, from his name who perished in it, the river Harpath, and, what is very remarkable, issues out of one of those mountains which Shalum wished might fall upon his brother, when he cursed him in the bitterness of his heart.

Hilpa was in the hundred and sixtieth year of her age at the death of her husband, having brought him but fifty children before he was snatched away, as has been already related. Many of the antediluvians made love to the young widow, though no one was thought so likely to succeed in her affections as her first lover Shalum, who renewed his court to her about ten years after the death of Harpath; for it was not thought decent in those days that a widow should be seen by a man within ten years after the decease of her husband.

Shalum

Shalum falling into a deep melancholy, and resolving to take away that objection which had been raised against him when he made his first addresses to Hilpa, began, immediately after her marriage with Harpath, to plant all that mountainous region which fell to his lot in the division of this country. He knew how to adapt every plant to its proper soil, and is thought to have inherited many traditional secrets of that art from the first man. This employment turned at length to his profit as well as to his amusement: his mountains were in a few years shaded with young trees that gradually shot up into groves, woods, and forests, intermixed with walks and lawns and gardens; insomuch that the whole region, from a naked and desolate prospect, began now to look like a second paradise. The pleasantness of the place, and the agreeable disposition of Shalum, who was reckoned one of the mildest and wisest of all who lived before the flood, drew into it multitudes of people, who were perpetually employed in the sinking of wells, the digging of trenches, and the hollowing of trees, for the better distribution of water through every part of this spacious plantation.

The habitations of Shalum looked every year more beautiful in the eyes of Hilpa, who, after the space of seventy autumns, was wonderfully pleased with the distant prospect of Shalum's hills, which were then covered with innumerable tufts of trees, and gloomy scenes that gave a magnificence to the place, and converted it into one of the finest landscapes the eye of man could behold.

The Chinese record a letter which Shalum is said to have written to Hilpa in the eleventh year of her widowhood. I shall here translate it, without departing

from that noble simplicity of sentiments and plainness of manners which appear in the original.

Shalum was at this time one hundred and eighty years old, and Hilpa one hundred and seventy.

'Shalum, master of mount Tirzah, to Hilpa, mistress of the valleys.

'In the 788th year of the creation.

'What have I not suffered, O thou daughter of Zilpah, since thou gavest thyself away in marriage to my rival! I grew weary of the light of the sun, and have ever since been covering myself with woods and forests. These threescore and ten years have I bewailed the loss of thee on the tops of mount Tirzah, and soothed my melancholy among a thousand gloomy shades of my own raising. My dwellings are at present as the garden of God; every part of them is filled with fruits and flowers and fountains. The whole mountain is perfumed for thy reception. Come up into it, O my beloved, and let us people this spot of the new world with a beautiful race of mortals; let us multiply exceedingly among these delightful shades, and fill every quarter of them with sons and daughters. Remember, O thou daughter of Zilpah, that the age of man is but a thousand years; that beauty is the admiration but of a few centuries. It flourishes as a mountain oak, or as a cedar on the top of Tirzah, which in three or four hundred years will fade away, and never be thought of by posterity, unless a young wood springs from its roots. Think well on this, and remember thy neighbour in the mountains.'

Having

Having here inserted this letter, which I look upon as the only antediluvian billet-doux now extant, I shall in my next paper give the answer to it, and the sequel of this story.

ADDISON.

ANTEDILUVIAN STORY, PAPER II. No. 585.

The sequel of the story of Shalum and Hilpa.

THE letter inserted in my last had so good an effect upon Hilpa, that she answered it in less than twelve months, after the following manner:

'Hilpa, mistress of the valleys, to Shalum, master of mount Tirzah.

'In the 789th year of the creation.

'What have I to do with thee, O Shalum? Thou praisest Hilpa's beauty, but art thou not secretly enamoured with the verdure of her meadows? Art thou not more affected with the prospect of her green valleys, than thou wouldest be with the sight of her person? The lowings of my herds, and the bleatings of my flocks, make a pleasant echo in thy mountains, and sound sweetly in thy ears. What though I am delighted with the wavings of thy forests, and those breezes of perfumes which flow from the top of Tirzah: are these like the riches of the valley?

'I know thee, O Shalum; thou art more wise and happy than any of the sons of men. Thy dwellings are among the cedars: thou searchest out the diversity of soils, thou understandest the influences of the

stars, and markest the change of seasons. Can a woman appear lovely in the eyes of such an one? Disquiet me not, O Shalum; let me alone, that I may enjoy those goodly possessions which are fallen to my lot. Win me not by thy enticing words. May thy trees increase and multiply; mayest thou add wood to wood, and shade to shade; but tempt not Hilpa to destroy thy solitude, and make thy retirement populous.'

The Chinese say, that a little time afterwards she accepted of a treat in one of the neighbouring hills to which Shalum had invited her. This treat lasted for two years, and is said to have cost Shalum five hundred antelopes, two thousand ostriches, and a thousand tons of milk: but what most of all recommended it was that variety of delicious fruits and pot-herbs, in which no person then living could any way equal Shalum.

He treated her in the bower which he had planted amidst the wood of nightingales. This wood was made up of such fruit-trees and plants as are most agreeable to the several kinds of singing-birds; so that it had drawn into it all the music of the country, and was filled from one end of the year to the other with the most agreeable concert in season.

He showed her every day some beautiful and surprising scene in this new region of wood-lands; and as by this means he had all the opportunities he could wish for of opening his mind to her, he succeeded so well, that upon her departure she made him a kind of promise, and gave him her word to return him a positive answer in less than fifty years.

She had not been long among her own people in the valleys, when she received new overtures, and at the

the same time a most splendid visit from Mishpach who was a mighty man of old, and had built a great city, which he called after his own name. Every house was made for at least a thousand years, nay there were some that were leased out for three lives, so that the quantity of stone and timber consumed in this building is scarce to be imagined by those who live in the present age of the world. This great man entertained her with the voice of musical instruments, which had been lately invented, and danced before her to the sound of the timbrel. He also presented her with several domestic utensils wrought in brass and iron, which had been newly found out for the conveniency of life. In the mean time Shalum grew very uneasy with himself, and was sorely displeased at Hilpa for the reception which she had given to Mishpach, insomuch that he never wrote to her or spoke of her during a whole revolution of Saturn; but finding that this intercourse went no further than a visit, he again renewed his addresses to her, who, during his long silence, is said very often to have cast a wishing eye upon mount Tirzah.

Her mind continued wavering about twenty years longer between Shalum and Mishpach; for though her inclinations favoured the former, her interest pleaded very powerfully for the other. While her heart was in this unsettled condition the following accident happened, which determined her choice. A high tower of wood that stood in the city of Mishpach, having caught fire by a flash of lightning, in a few days reduced the whole town to ashes. Mishpach resolved to rebuild the place whatever it should cost him; and having already destroyed all the timber of the country, he was forced to have recourse to Shalum,

whose forests were now two hundred years old. He purchased these woods with so many herds of cattle and flocks of sheep, and with such a vast extent of fields and pastures, that Shalum was now grown more wealthy than Mishpach; and therefore appeared so charming in the eyes of Zilpah's daughter, that she no longer refused him in marriage. On the day in which he brought her up into the mountains, he raised a most prodigious pile of cedar and of every sweet-smelling wood, which reached above three hundred cubits in height; he also cast into the pile bundles of myrrh and sheaves of spikenard, enriching it with every spicy shrub, and making it fat with the gums of his plantations. This was the burnt-offering which Shalum offered in the day of his espousals: the smoke of it ascended up to heaven, and filled the whole country with incense and perfume.

ADDISON.

ON DREAMS. No. 586.

TO THE SPECTATOR.

'SIR, [redacted]

'IT was a good piece of advice which Pythagoras gave to his scholars; that every night before they slept they should examine what they had been doing that day, and so discover what actions were worthy of pursuit to-morrow, and what little vices were to be prevented from slipping unawares into a habit. If I might second the philosopher's advice, it should be mine, that in a morning before my scholar rose, he should consider what he had been about that night, and with the same strictness as if the condition

he

he has believed himself to be in was real. Such a scrutiny into the actions of his fancy must be of considerable advantage, for this reason, because the circumstances which a man imagines himself in during sleep are generally such as entirely favour his inclinations, good or bad, and give him imaginary opportunities of pursuing them to the utmost; so that his temper will lie fairly open to his view, while he considers how it is moved when free from those constraints which the accidents of real life put it under. Dreams are certainly the result of our waking thoughts, and our daily hopes and fears are what give the mind such nimble relishes of pleasure and such severe touches of pain in its midnight rambles. A man that murders his enemy, or deserts his friend, in a dream, had need to guard his temper against revenge and ingratitude, and take heed that he be not tempted to do a vile thing in the pursuit of false, or the neglect of true honour. For my part, I seldom receive a benefit, but in a night or two's time I make most noble returns for it; which though my benefactor is not a whit the better for, yet it pleases me to think that it was from a principle of gratitude in me, that my mind was susceptible of such generous transports while I thought myself repaying the kindness of my friend: and I have often been ready to beg pardon, instead of returning an injury, after considering that when the offender was in my power I had carried my resentments much too far.

'I think it has been observed in the course of your papers, how much one's happiness or misery may depend upon the imagination: of which truth those strange workings of fancy in sleep are no inconsider-

able

able instances; so that not only the advantage a man has of making discoveries of himself, but a regard to his own ease or disquiet, may induce him to accept of my advice. Such as are willing to comply with it, I shall put into a way of doing it with pleasure, by observing only one maxim which I shall give them, viz. to go to bed with a mind entirely free from passion, and a body clear from the least intemperance.

'They, indeed, who can sink into sleep with their thoughts less calm or innocent than they should be, do but plunge themselves into scenes of guilt and misery; or they who are willing to purchase any midnight disquietudes for the satisfaction of a full meal, or a skin full of wine; these I have nothing to say to, as not knowing how to invite them to reflections full of shame and horror: but those that will observe this rule, I promise them they shall awake into health and cheerfulness, and be capable of recounting with delight those glorious moments, wherein the mind has been indulging itself in such luxury of thought, such noble hurry of imagination. Suppose a man's going supperless to bed should introduce him to the table of some great prince or other, where he should be entertained with the noblest marks of honour and plenty, and do so much business after, that he shall rise with as good a stomach to his breakfast as if he had fasted all night long: or suppose he should see his dearest friends remain all night in great distresses, which he could instantly have disengaged them from, could he have been content to have gone to bed without the other bottle; believe me these effects of fancy are no contemptible consequences of commanding or indulging one's appetite.

I forbear

'I forbear recommending my advice upon many other accounts untill I hear how you and your reader relish what I have already said; among whom if there be any that may pretend it is useless to them, because they never dream at all,' there may be others, perhaps, who do little else all day long. Were every one as sensible as I am of what happens to him in his sleep, it would be no dispute whether we pass so considerable a portion of our time in the condition of stocks and stones, or whether the soul were not perpetually at work upon the principle of thought. However, it is an honest endeavour of mine to persuade my countrymen to reap some advantage from so many unregarded hours, and as such you will encourage it.

'I shall conclude with giving you a sketch or two of my way of proceeding.

'If I have any business of consequence to do to-morrow, I am scarce dropt asleep at night but I am in the midst of it; and when awake, I consider the whole procession of the affair, and get the advantage of the next day's experience before the sun has risen upon it.

'There is scarcely a great post but what I have some time or other been in; but my behaviour while I was master of a college pleases me so well, that whenever there is a province of that nature vacant I intend to step in as soon as I can.

'I have done many things that would not pass examination, when I have had the art of flying or being invisible; for which reason I am glad I am not possessed of those extraordinary qualities.

'Lastly, Mr. Spectator, I have been a great correspondent of yours, and have read many of my letters in

in your paper which I never wrote you. If you have a mind I should really be so, I have got a parcel of visions and other miscellanies in my noctuary, which I shall send you to enrich your paper on proper occasions. I am, &c.

'Oxford, Aug. 20. John Shadow.'

DR. BYROM.

THE BLACK SPOT IN THE HEART, A VISION.

No. 587.

THOUGH the author of the following vision is unknown to me, I am apt to think it may be the work of that ingenious gentleman who promised me, in the last paper, some extracts out of his noctuary.

'I was the other day reading the life of Mahomet. Among many other extravagancies, I find it recorded of that impostor, that in the fourth year of his age the angel Gabriel caught him up while he was among his playfellows, and carrying him aside cut open his breast, plucked out his heart, and wrung out of it that black drop of blood, in which, say the Turkish divines, is contained the *fomes peccati*,—so that he was free from sin ever after. I immediately said to myself, 'Though this story be a fiction, a very good moral may be drawn from it, would every man but apply it to himself, and endeavour to squeeze out of his heart whatever sins or ill qualities he finds in it.'

'While my mind was wholly taken up with this contemplation, I insensibly fell into a most pleasing slumber, when methought two porters entered my chamber, carrying a large chest between them. After having set it down in the middle of the room they departed.

parted. I immediately endeavoured to open what was sent me, when a shape, like that in which we paint our angels, appeared before me, and forbade me. 'Inclosed,' said he, 'are the hearts of several of your friends and acquaintance; but before you can be qualified to see and animadvert on the failings of others, you must be pure yourself:' whereupon he drew out his incision knife, cut me open, took out my heart, and began to squeeze it. I was in a great confusion, to see how many things, which I had always cherished as virtues, issued out of my heart on this occasion. In short, after it had been thoroughly squeezed, it looked like an empty bladder; when the phantom, breathing a fresh particle of divine air into it, restored it safe to its former repository; and having sewed me up, we began to examine the chest.

'The hearts were all inclosed in transparent phials, and preserved in liquor which looked like spirits of wine. The first which I cast my eye upon, I was afraid would have broken the glass which contained it. It shot up and down with incredible swiftness through the liquor in which it swam, and very frequently bounced against the side of the phial. The *fomes*, or spot in the middle of it, was not large, but of a red fiery colour, and seemed to be the cause of these violent agitations. 'That,' says my instructor, 'is the heart of Tom Dreadnought, who behaved himself well in the late wars, but has for these ten years last past been aiming at some post of honour to no purpose. He is lately retired into the country, where, quite choked up with spleen and choler, he rails at better men than himself, and will be for ever uneasy, because it is impossible he should think his merits sufficiently rewarded.' The next heart that I examined was remarkable

for

for its smallness; it lay still at the bottom of the phial, and I could hardly perceive that it beat at all. The *fomes* was quite black, and had almost diffused itself over the whole heart. 'This,' says my interpreter, 'is the heart of Dick Gloomy, who never thirsted after any thing but money. Notwithstanding all his endeavours, he is still poor. This has flung him into a most deplorable state of melancholy and despair. He is a composition of envy and idleness, hates mankind, but gives them their revenge by being more uneasy to himself than to any one else.'

'The phial I looked upon next contained a large fair heart which beat very strongly. The *fomes* or spot in it was exceeding small; but I could not help observing, that which way soever I turned the phial, it always appeared uppermost, and in the strongest point of light. 'The heart you are examining,' says my companion, 'belongs to Will Worthy. He has indeed a most noble soul, and is possessed of a thousand good qualities. The speck which you discover is Vanity.'

'Here,' says the angel, 'is the heart of Freelove, your intimate friend.' 'Freelove and I,' said I, 'are at present very cold to one another, and I do not care for looking on the heart of a man which I fear is overcast with rancour.' My teacher commanded me to look upon it: I did so, and, to my unspeakable surprise, found that a small swelling spot, which I at first took to be ill-will towards me, was only passion, and that upon my nearer inspection it wholly disappeared; upon which the phantom told me Freelove was one of the best-natured men alive.

'This,' says my teacher, 'is a female heart of your acquaintance.' I found the *fomes* in it of the largest size.

size, and of a hundred different colours, which were still varying every moment. Upon my asking to whom it belonged, I was informed that it was the heart of Coquetilla.

'I set it down, and drew out another, in which I took the *fomes* at first sight to be very small, but was amazed to find that as I looked steadfastly upon it it grew still larger. It was the heart of Melissa, a noted prude who lives next door to me.

'I show you this,' says the phantom, 'because it is indeed a rarity, and you have the happiness to know the person to whom it belongs.' He then put into my hands a large crystal glass, that inclosed a heart, in which, though I examined it with the utmost nicety, I could not perceive any blemish. I made no scruple to affirm that it must be the heart of Seraphina, and was glad, but not surprised, to find that it was so. 'She is indeed,' continued my guide, 'the ornament as well as the envy of her sex:' at these last words he pointed to the hearts of several of her female acquaintance which lay in different phials, and had very large spots in them, all of a deep blue. 'You are not to wonder,' says he, 'that you see no spot in a heart whose innocence has been proof against all the corruptions of a depraved age. If it has any blemish, it is too small to be discovered by human eyes.'

'I laid it down, and took up the hearts of other females, in all of which the *fomes* ran in several veins, which were twisted together, and made a very perplexed figure. I asked the meaning of it, and was told it represented Deceit.

'I should have been glad to have examined the hearts of several of my acquaintance, whom I knew to be particularly addicted to drinking, gaming, intriguing, &c.

&c;. but my interpreter told me, I must let that alone until another opportunity, and flung down the cover of the chest with so much violence, as immediately awoke me.'

DR. BYROM.

ON DREAMING. No. 597.

SINCE I received my friend Shadow's letter, several of my correspondents have been pleased to send me an account how they have been employed in sleep, and what notable adventures they have been engaged in during that moonshine in the brain. I shall lay before my readers an abridgment of some few of their extravagancies, in hopes that they will in time accustom themselves to dream a little more to the purpose.

One, who styles himself Gladio, complains heavily that his fair-one charges him with inconstancy, and does not use him with half the kindness which the sincerity of his passion may demand; the said Gladio having by valour and stratagem put to death tyrants, enchanters, monsters, knights, &c., without number, and exposed himself to all manner of dangers for her sake and safety. He desires in his postscript to know whether, from a constant success in them, he may not promise himself to succeed in her esteem at last.

Another, who is very prolix in his narrative, writes me word, that having sent a venture beyond sea, he took occasion one night to fancy himself gone along with it, and grown on a sudden the richest man in all the Indies. Having been there about a year or two, a gust of wind that forced open his casement blew him over to his native country again, where awak-

ing at six o'clock, and the change of the air not agreeing with him, he turned to his left side in order to a second voyage; but, before he could get on shipboard, was unfortunately apprehended for stealing a horse, tried and condemned for the fact, and in a fair way of being executed, if somebody stepping hastily into his chamber had not brought him a reprieve. This fellow too wants Mr. Shadow's advice, who, I dare say, would bid him be content to rise after his first nap, and learn to be satisfied as soon as nature is.

The next is a public-spirited gentleman, who tells me, that on the second of September at night the whole city was on fire, and would certainly have been reduced to ashes again by this time, if he had not flown over it with the New River on his back, and happily extinguished the flames before they had prevailed too far. He would be informed whether he has not a right to petition the lord mayor and aldermen for a reward.

A letter, dated September the ninth, acquaints me, that the writer, being resolved to try his fortune, had fasted all that day; and, that he might be sure of dreaming upon something at night, procured a handsome slice of bride-cake, which he placed very conveniently under his pillow. In the morning his memory happened to fail him, and he could recollect nothing but an odd fancy that he had eaten his cake; which being found upon search reduced to a few crumbs, he is resolved to remember more of his dreams another time, believing from this that there may possibly be somewhat of truth in them.

I have received numerous complaints from several delicious dreamers, desiring me to invent some method of silencing those noisy slaves whose occupations

lead them to take their early rounds about the city in a morning,—doing a deal of mischief, and working strange confusion in the affairs of its inhabitants. Several monarchs have done me the honour to acquaint me how often they have been shook from their respective thrones by the rattling of a coach or the rumbling of a wheelbarrow. And many private gentlemen, I find, have been bawled out of vast estates by fellows not worth three-pence. A fair lady was just upon the point of being married to a young, handsome, rich, ingenious nobleman, when an impertinent tinker passing by forbid the banns; and a hopeful youth, who had been newly advanced to great honour and preferment, was forced by a neighbouring cobler to resign all for an old song. It has been represented to me, that those inconsiderable rascals do nothing but go about dissolving of marriages, and spoiling of fortunes, impoverishing rich and ruining great people, interrupting beauties in the midst of their conquests, and generals in the course of their victories. A boisterous peripatetic hardly goes through a street without waking half a dozen kings and princes, to open their shops or clean shoes, frequently transforming sceptres into paring-shovels, and proclamations into bills. I have by me a letter from a young statesman, who in five or six hours came to be emperor of Europe, after which he made war upon the great Turk, routed him horse and foot, and was crowned lord of the universe in Constantinople: the conclusion of all his successes is, that on the 12th instant, about seven in the morning, his imperial majesty was deposed by a chimney-sweeper.

On the other hand, I have epistolary testimonies of gratitude from many miserable people, who owe to this clamorous

clamorous tribe frequent deliverances from great misfortunes. A small-coal man, by waking one of these distressed gentlemen, saved him from ten years imprisonment. An honest watchman bidding a loud good-morrow to another freed him from the malice of many potent enemies, and brought all their designs against him to nothing.

People may dream on as long as they please, but I shall take no notice of any imaginary adventures, that do not happen while the sun is on this side the horizon. For which reason I stifle Fritilla's dream at church last Sunday, who, while the rest of the audience were enjoying the benefit of an excellent discourse, was losing her money and jewels to a gentleman at play, until after a strange run of ill luck she was reduced to pawn three lovely pretty children for her last stake. When she had thrown them away, her companion went off, discovering himself by his usual tokens, a cloven foot and a strong smell of brimstone; which last proved a bottle of spirits which a good old lady applied to her nose, to put her in a condition of hearing the preacher's third head concerning time.

If a man has no mind to pass abruptly from his imagined to his real circumstances, he may employ himself a while in that new kind of observation which my *oneirocritical* correspondent has directed him to make of himself. Pursuing the imagination through all its extravagancies, whether in sleeping or waking, is no improper method of correcting and bringing it to act in subordination to reason, so as to be delighted only with such objects as will affect it with pleasure when it is never so cool and sedate.

THE CAVE OF TROPHONIUS. No. 599.

It has been my custom as I grow old to allow myself some little indulgencies which I never took in my youth. Among others is that of an afternoon's nap, which I fell into in the fifty-fifth year of my age, and have continued for the three last years past. By this means I enjoy a double morning, and rise twice a day fresh to my Speculations. It happens very luckily for me, that some of my dreams have proved instructive to my countrymen, so that I may be said to sleep, as well as to wake, for the good of the public. I was yesterday meditating on the account with which I have already entertained my readers concerning the cave of Trophonius*. I was no sooner fallen into my usual slumber, but I dreamed that this cave was put into my possession, and that I gave public notice of its virtue, inviting every one to it who had a mind to be a serious man for the remaining part of his life. Great multitudes immediately resorted to me. The first who made the experiment was a Merry-andrew, who was put into my hands by a neighbouring justice of peace, in order to reclaim him

* We have a very particular description of this cave in Pausanias, who tells us that it was made in the form of a huge oven, and had many particular circumstances, which disposed the person who was in it to be more pensive and thoughtful than ordinary; insomuch that no man was ever observed to laugh all his life after, who had once made his entry into this cave. It was usual in those times, when any one carried a more than ordinary gloominess in his features, to tell him that he looked like one just come out of Trophonius's cave.

from

from that profligate kind of life. Poor Pickle-herring had not taken above one turn in it, when he came out of the cave, like a hermit from his cell, with a penitential look, and a most rueful countenance. I then put in a young laughing fop, and, watching for his return, asked him, with a smile, how he liked the place? He replied, 'Pr'ythee, friend, be not impertinent;' and stalked by me as grave as a judge. A citizen then desired me to give free ingress and egress to his wife, who was dressed in the gayest-coloured ribbons I had ever seen. She went in with a flirt of her fan and a smirking countenance, but came out with the severity of a vestal, and, throwing from her several female gewgaws, told me with a sigh, that she resolved to go into deep mourning, and to wear black all the rest of her life. As I had had many coquettes recommended to me by their parents, their husbands, and their lovers, I let them in all at once, desiring them to divert themselves together as well as they could. Upon their emerging again into day-light, you would have fancied my cave to have been a nunnery, and that you had seen a solemn procession of religious marching out, one behind another, in the most profound silence and the most exemplary decency. As I was very much delighted with so edifying a sight, there came towards me a great company of males and females laughing, singing, and dancing, in such a manner that I could hear them a great while before I saw them. Upon my asking the leader, what brought them thither? they told me all at once, that they were French protestants lately arrived in Great-Britain, and that, finding themselves of too gay a humour for my country, they applied themselves to me in order to compose them for British conversation. I told them,

that

that to oblige them, I would soon spoil their mirth: upon which I admitted a whole shoal of them, who, after having taken a survey of the place, came out in very good order, and with looks entirely English. I afterwards put in a Dutchman, who had a great fancy to see the Kelder, as he called it, but I could not observe that I had made any alteration in him.

A comedian who had gained great reputation in parts of humour, told me that he had a mighty mind to act Alexander the Great, and fancied that he should succeed very well in it if he could strike two or three laughing features out of his face: he tried the experiment, but contracted so very solid a look by it that I am afraid he will be fit for no part hereafter but a Timon of Athens, or a Mute in The Funeral.

I then clapt up an empty fantastic citizen, in order to qualify him for an alderman. He was succeeded by a young rake of the Middle Temple, who was brought to me by his grandmother; but to her great sorrow and surprise, he came out a Quaker. Seeing myself surrounded with a body of free-thinkers, and scoffers at religion, who were making themselves merry at the sober looks and thoughtful brows of those who had been in the cave, I thrust them all in, one after another, and locked the door upon them. Upon my opening it, they all looked as if they had been frighted out of their wits, and were marching away with ropes in their hands to a wood that was within sight of the place. I found they were not able to bear themselves in their first serious thoughts; but, knowing these would quickly bring them to a better frame of mind, I gave the into the custody of their friends until that happy change was wrought in them.

The

The last that was brought to me was a young woman, who at the first sight of my short face fell into an immoderate fit of laughter, and was forced to hold her sides all the while her mother was speaking to me. Upon this I interrupted the old lady, and, taking her daughter by the hand, 'Madam,' said I, 'be pleased to retire into my closet, while your mother tells me your case.' I then put her into the mouth of the cave; when the mother, after having begged pardon for the girl's rudeness, told me, 'that she often treated her father and the gravest of her relations in the same manner; that she would sit giggling and laughing with her companions from one end of a tragedy to the other; nay, that she would sometimes burst out in the middle of a sermon, and set the whole congregation a-staring at her.' The mother was going on, when the young lady came out of the cave to us with a composed countenance, and a low curtsy. She was a girl of such exuberant mirth, that her visit to Trophonius only reduced her to a more than ordinary decency of behaviour, and made a very pretty prude of her. After having performed innumerable cures, I looked about me with great satisfaction, and saw all my patients walking by themselves in a very pensive and musing posture, so that the whole place seemed covered with philosophers. I was at length resolved to go into the cave myself, and see what it was that had produced such wonderful effects upon the company; but as I was stooping at the entrance, the door being somewhat low, I gave such a nod in my chair, that I awaked. After having recovered myself from my first startle, I was very well pleased

at the accidents which had befallen me, as not knowing but a little stay in the place might have spoiled my SPECTATORS.

COLIN AND PHŒBE. No. 603.

I.

My time, O ye Muses, was happily spent,
When Phœbe went with me wherever I went;
Ten thousand sweet pleasures I felt in my breast;
Sure never fond shepherd like Colin was blest!
But now she is gone, and has left me behind,
What a marvellous change on a sudden I find!
When things were as fine as could possibly be,
I thought 'twas the spring; but, alas! it was she.

II.

With such a companion, to tend a few sheep,
To rise up and play, or to lie down and sleep;
I was so good-humour'd, so cheerful and gay,
My heart was as light as a feather all day.
But now I so cross and so peevish am grown,
So strangely uneasy as never was known.
My fair-one is gone, and my joys are all drown'd,
And my heart—I am sure it weighs more than a pound.

III.

The fountain that wont to run sweetly along,
And dance to soft murmurs the pebbles among;
Thou know'st, little Cupid, if Phœbe was there,
'Twas pleasure to look at, 'twas music to hear:
But now she is absent, I walk by its side,
And still as it murmurs do nothing but chide;
Must you be so cheerful, while I go in pain?
Peace there with your bubbling, and hear me complain.

When

IV.

When my lambkins around me would oftentimes play,
And when Phœbe and I were as joyful as they,
How pleasant their sporting, how happy their time,
When spring, love, and beauty were all in their prime!
But now in their frolics when by me they pass,
I fling at their fleeces a handful of grass;
'Be still then,' I cry; 'for it makes me quite mad
To see you so merry, while I am so sad.'

V.

My dog I was ever well pleased to see
Come wagging his tail to my fair-one and me;
And Phœbe was pleas'd too, and to my dog said,
'Come hither, poor fellow!' and patted his head.
But now, when he's fawning, I with a sour look
Cry 'Sirrah!' and give him a blow with my crook:
And I'll give him another; for why should not Tray
Be as dull as his master, when Phœbe's away?

VI.

When walking with Phœbe, what sights have I seen!
How fair was the flower, how fresh was the green!
What a lovely appearance the trees and the shade,
The corn-fields and hedges, and every thing made!
But now she has left me, though all are still there,
They none of them now so delightful appear:
'Twas nought but the magic, I find, of her eyes
Made so many beautiful prospects arise.

VII.

Sweet music went with us both all the wood through,
The lark, linnet, throstle, and nightingale too;
Winds over us whisper'd, flocks by us did bleat,
And 'chirp' went the grasshopper under our feet.

But

But now she is absent, though still they sing on,
The woods are but lonely, the melody's gone:
Her voice in the concert, as now I have found,
Gave every thing else its agreeable sound.

VIII.

Rose, what is become of thy delicate hue?
And where is the violet's beautiful blue?
Does aught of its sweetness the blossom beguile?
That meadow, those daisies, why do they not smile?
Ah! rivals, I see what it was that you drest
And made yourselves fine for,—a place on her breast;
You put on your colours to pleasure her eye,
To be pluck'd by her hand, on her bosom to die.

IX.

How slowly Time creeps till my Phœbe return!
While amidst the soft Zephyr's cool breezes I burn!
Methinks, if I knew whereabouts he would tread,
I could breathe on his wings, and 'twould melt down t
lead.
Fly swifter, ye minutes, bring hither my dear,
And rest so much longer for't when she is here.
Ah Colin! old Time is full of delay,
Nor will budge one foot faster for all thou canst say.

X.

Will no pitying power that hears me complain,
Or cure my disquiet, or soften my pain?
To be cur'd thou must, Colin, thy passion remove;
But what swain is so silly to live without love?
No, deity, bid the dear nymph to return,
For ne'er was poor shepherd so sadly forlorn.
Ah! what shall I do? I shall die with despair:
Take heed all, ye swains, how ye love one so fair.

ON EMBROIDERY. No. 606.

'MR. SPECTATOR,

'I HAVE a couple of nieces under my direction, who so often run gadding abroad that I do not know where to have them. Their dress, their tea, and their visits take up all their time, and they go to bed as tired with doing nothing, as I am after quilting a whole petticoat. The only time they are not idle is while they read your SPECTATORS; which being dedicated to the interests of virtue, I desire you to recommend the long neglected art of needle-work. Those hours which in this age are thrown away in dress, play, visits and the like, were employed, in my time, in writing out receipts, or working beds, chairs, and hangings for the family. For my part, I have plied my needle these fifty years, and by my good will would never have it out of my hand. It grieves my heart to see a couple of proud idle flirts sipping their tea, for a whole afternoon, in a room hung round with the industry of their great-grandmother. Pray, sir, take the laudable mystery of embroidery into your serious consideration; and as you have a great deal of the virtue of the last age in you, continue your endeavours to reform the present. I am, &c.'

In obedience to the commands of my venerable correspondent, I have duly weighed this important subject, and promise myself, from the arguments here laid down, that all the fine ladies of England will be ready, as soon as their mourning is over, to appear covered with the work of their own hands.

What a delightful entertainment must it be to the fair sex, whom their native modesty and the tenderness

of

of men towards them exempt from public business, to pass their hours in imitating fruits and flowers, and transplanting all the beauties of nature into their own dress, or raising a new creation in their closets and apartments! How pleasing is the amusement of walking among the shades and groves planted by themselves, in surveying heroes slain by their needle, or little Cupids which they have brought into the world without pain!

This is, methinks, the most proper way wherein a lady can show a fine genius, and I cannot forbear wishing that several writers of that sex had chosen to apply themselves rather to tapestry than rhime. Your pastoral poetesses may vent their fancy in rural landscapes, and place despairing shepherds under silken willows, or drown them in a stream of mohair. The heroic writers may work up battles as successfully, and inflame them with gold, or stain them with crimson. Even those who have only a turn to a song or an epigram may put many valuable stitches into a purse, and crowd a thousand graces into a pair of garters.

If I may, without breach of good manners, imagine that any pretty creature is void of genius, and would perform her part herein but very awkwardly, I must nevertheless insist upon her working, if it be only to keep her out of harm's way.

Another argument for busying good women in works of fancy, is because it takes them off from scandal, the usual attendant of tea-table and all other inactive scenes of life. While they are forming their birds and beasts, their neighbour will be allowed to be the fathers of their own children: and whig and tory will be but seldom mentioned where the great dispute is, whether blue or red is the most proper colour.

colour. How much greater glory would Sophronia do the general, if she would choose rather to work the battle of Blenheim in tapestry, than signalize herself with so much vehemence against those who are Frenchmen in their hearts.

A third reason that I shall mention, is the profit that is brought to the family where these pretty arts are encouraged. It is manifest that this way of life not only keeps fair ladies from running out into expenses, but is at the same time an actual improvement. How memorable would that matron be, who shall have it inscribed upon her monument, 'that she wrought out the whole Bible in tapestry, and died in a good old age, after having covered three hundred yards of wall in the mansion-house!'

The premises being considered, I humbly submit the following proposals to all mothers in Great-Britain:

I. That no young virgin whatsoever be allowed to receive the adresses of her first lover, but in a suit of her own embroidering.

II. That before every fresh servant she be obliged to appear in a new stomacher at least.

III. That no one be actually married till she hath the child-bed, pillows, &c. ready stitched, as likewise the mantle for the boy quite finished.

These laws, if I mistake not, would effectually restore the decayed art of needle-work, and make the virgins of Great Britain exceedingly nimble-fingered in their business.

FLITCH OF BACON. No. 607.

'MR. SPECTATOR,

'I SEND you a passage out of Dr. Plot's Natural History of Staffordshire which may serve to fill up your paper.

'Sir Philip de Somervile held the manors of Whichenovre, Scirescot, Ridware, Netherton, and Cowley, all in com. Stafford, of the earls of Lancaster, by this memorable service. The said Sir Philip shall find, maintain, and sustain, one bacon-flitch, hanging in his hall at Whichenovre, ready arrayed all times of the year, but in Lent, to be given to every man or woman married, after the day of the year of their marriage be past, in form following:

'Whensoever that any such before-named will come to inquire for the bacon in their own person, they shall come to the bailiff, or to the porter of the lordship of Whichenovre, and shall say to them in the manner as ensueth:

'Bayliff, or porter, I do you to know, that I am come for myself, to demand one bacon-flyke hanging in the hall of the lord of Whichenovre, after the form thereunto belonging.'

'After which relation, the bailiff or porter shall assign a day to him, upon promise by his faith to return, and with him to bring twain of his neighbours. And in the mean time the said bailiff shall take with him twain of the freeholders of the lordship of Whichenovre, and they three shall go to the manor of Rudlow, belonging to Robert Knightleye, and there shall summon the aforesaid Knightleye, or his bailiff, commanding him to be ready at Whichenovre the day appointed, at prime of day, with his carriage, that is to say, a horse and a saddle, a sack and a prike, for to convey the said bacon

and corn a journey out of the county of Stafford, as his costages. And then the said bailiff shall, with the said freeholders, summon all the tenants of the said manor, to be ready at the day appointed, at Whichenovre, for to do and perform the services which they owe to the bacon. And at the day assigned, all such as owe services to the bacon shall be ready at the gate of the manor of Whichenovre, from the sun-rising to noon, attending and awaiting for the coming of him who fetcheth the bacon. And when he is come, there shall be delivered to him and his fellows chapelets, and to all those which shall be there, to do their services due to the bacon. And they shall lead the said demandant with trumps and tabours, and other manner of minstrelsy, to the hall-door, where he shall find the lord of Whichenovre, or his steward, ready to deliver the bacon in this manner.

He shall inquire of him, which, demandeth the bacon, if he have brought twain of his neighbours with him; which must answer, 'They be here ready.' And then the steward shall cause these two neighbours to swear, if the said demandant be a wedded man, or have been a man wedded; and if since his marriage one year and a day be past; and if he be a freeman, or a villain. And if his said neighbours make oath, that he hath for him all these three points rehearsed; then shall the bacon be taken down and brought to the hall-door, and shall there be laid upon one half quarter of wheat, and upon one other of rye. And he that demandeth the bacon shall kneel upon his knee, and shall hold his right hand upon a book, which book shall be laid upon the bacon and the corn, and shall make oath in this manner:

'Hear ye, sir Philip de Somervile, lord of Whichenovre,

enovre, mayntener and gever of this baconne: that f A sithe I wedded B my wife, and sithe I had hyr in my kepving, and at my wylle, by a vear and a day after our marriage, I would not have chaunged for none other: farer ne fowler; richer ne pourer; ne for none other descended of greater lynage; slepying ne waking at neo tyme. And if the sevd B were sole and I sole, would take her to be my wife before all the wymen of the worlde, of what condicions soever they be, good or evylle: as help me God and his sevntes, and this flesh and all fleshes."

"And his neighbours shall make oath, that they trust verily he hath said truly. And if it be found by his neighbours before mentioned, that he be a freeman, there shall be delivered to him half a quarter of wheat and a cheese; and if he be a villain, he shall have half a quarter of rye without cheese. And then shall Knightleve, the lord of Rudlow, be called for to carry all these things tofore rehearsed; and the said corn shall be laid on one horse and the bacon above it; and he to whom the bacon appertaineth shall ascend upon his horse, and shall take the cheese before him, if he have a horse. And if he have none, the lord of Whichenovre shall cause him to have one horse and
dle to such time as he be passed his lordship: and
ll they depart the manor of Whichenovre with
corn and the bacon tofore him that hath won it,
trumpets, tabourets, and other manner of min-
. And all the free tenants of Whichenovre shall
to be passed the lordship of Whichenovre,
all they all return except him, to whom
to make the carriage and
y of Stafford, at the cost of his lord of

FLITCH OF BACON. No. 608.

'MR. SPECTATOR,

'ACCORDING to my promise I herewith transmit to you a list of several persons, who from time to time demanded the flitch of bacon of sir Philip de Somervile, and his descendants; as it is preserved in an antient manuscript under the title of The register of Whichenovre-hall, and of the bacon flitch there maintained.

'In the begining of this record is recited the law of institution in form, as it is already printed in your last paper; to which are added two by-laws, as a comment upon the general law, the substance whereof is, that the wife shall take the same oath as the husband, *mutatis mutandis*; and that the judges shall, as they think meet, interrogate or cross-examine the witnesses. After this proceeds the register in manner following:

'Aubry de Falstaff, son of sir John Falstaff, knt. with dame Maude his wife, were the first that demanded the bacon, he having bribed twain of his father's companions to swear falsely in his behoof, whereby he gained the flitch: but he and his said wife falling immediately into a dispute how the said bacon should be dressed, it was by order of the judges taken from him, and hung up again in the hall.

'Alison the wife of Stephen Freckle brought her said husband along with her, and set forth the good conditions and behaviour of her consort, adding withal that she doubted not but that he was ready to attest the life of her, his wife; whereupon he, the said Stephen, shaking his head, she turned short upon him and gave him a box on the ear.

'Philip de Waverland, having laid his hand upon the book, when the clause, 'were I sole and she sole,' was rehearsed, found a secret compunction rising in is mind, and stole it off again.

'Richard de Loveless, who was a courtier, and a very well bred man, being observed to hesitate at the words 'after our marriage,' was thereupon required to explain himself. He replied, by talking very largely of his exact complaisance while he was a lover; and alleged, that he had not in the least disobliged his wife for a year and a day before marriage, which he hoped was the same thing.

'Rejected.

'Joceline Jolly, esq. making it appear by unquestionable testimony, that he and his wife had preserved full and entire affection for the space of the first month commonly called the honey-moon; he had in consideration thereof one rasher bestowed upon him.

'After this, says the record, many years passed over before any demandant appeared at Whichenovre-hall; insomuch that one would have thought that the whole country were turned Jews, so little was their affection to the flitch of bacon.

'The next couple enrolled had like to have carried it, if one of the witnesses had not deposed, that dining on a Sunday with the demandant, whose wife had sat below the squire's lady at church, she the said wife dropped some expressions as if she thought her husband deserved to be knighted; to which he returned a passionate pish! The judges taking the premises into consideration, declared the aforesaid behaviour to imply an unwarrantable ambition in the wife, and anger in the husband.

'It is recorded as a sufficient disqualification of a certain

certain wife, that, speaking of her husband, she said, God forgive him!

'It is likewise remarkable, that a couple were rejected upon the deposition of one of their neighbours, that the lady had once told her husband, that it was her duty to obey; to which he replied, Oh, my dear! you are never in the wrong.

'The violent passion of one lady for her lap-dog; the turning away of the old house-maid by another; a tavern-bill torn by the wife, and a tailor's by the husband; a quarrel about the kissing-crust; spoiling of dinners, and coming in late at nights: are so many several articles which occasioned the reprobation of some scores of demandants, whose names are recorded in the aforesaid register.

'Without enumerating other particular persons, I shall content myself with observing, that the sentence pronounced against one Gervase Poacher is, that he might have had bacon to his eggs, if he had not hitherto scolded his wife when they were over-boiled. And the deposition against Dorothy Doolittle runs in these words: 'that she had so far usurped the dominion of the coal-fire, (the stirring whereof her husband claimed to himself,) that by her good will she never would suffer the poker out of her hand.'

'I find but two couples, in this first century, that were successful: the first was a sea-captain and his wife, who since the day of their marriage had not seen one another till the day of the claim. The second was an honest pair in the neighbourhood; the husband was a man of plain good sense, and a peaceable temper; the woman was dumb.'

' REVENGE OF A SPANISH LADY. No. 611.

I SHALL present my readers with a memorable instance of revenge, taken by a Spanish lady upon a guilty lover, which may serve to show what violent effects are wrought by the most tender passion, when soured into hatred; and may deter the young and unwary from unlawful love. The story, however romantic it may appear, I have heard affirmed for a truth.

Not many years ago an English gentleman, who in a rencounter by night in the streets of Madrid had the misfortune to kill his man, fled into a church-porch for sanctuary. Leaning against the door, he was surprised to find it open, and a glimmering light in the church. He had the courage to advance towards the light; but was terribly startled at the sight of a woman in white, who ascended from a grave with a bloody knife in her hand. The phantom marched up to him, and asked him what he did there. He told her the truth, without reserve, believing that he had met a ghost; upon which, she spoke to him in the following manner: 'Stranger, thou art in my power: I am a murderer as thou art. Know then, that I am a nun of a noble family. A base perjured man undid me, and boasted of it. I soon had him dispatched; but not content with the murder, I have bribed the sexton to let me enter his grave, and have now plucked out his false heart from his body; and thus I use a traitor's heart.' At these words she tore it in pieces, and trampled it under her feet.

A GENE-

A GENEALOGICAL TREE. No. 612.

WERE the genealogy of every family preserved, there would probably be no man valued or despised on account of his birth. There is scarce a beggar in the streets, who would not find himself lineally descended from some great man; nor any one of the highest title, who would not discover several base and indigent persons among his ancestors. It would be a pleasant entertainment to see one pedigree of men appear together, under the same characters they bore when they acted their respective parts among the living. Suppose therefore a gentleman, full of his illustrious family, should, in the same manner as Virgil makes Æneas look over his descendants, see the whole line of his progenitors pass in a review before his eyes, with how many varying passions would he behold shepherds and soldiers, statesmen and artificers, princes and beggars, walk in the procession of five thousand years! How would his heart sink or flutter at the several sports of fortune in a scene so diversified with rags and purple, handicraft tools and sceptres, ensigns of dignity and emblems of disgrace! and how would his fears and apprehensions, his transports and mortifications, succeed one another, as the line of his genealogy appeared bright or obscure!

In most of the pedigrees hung up in old mansion-houses, you are sure to find the first in the catalogue a great statesman, or a soldier with an honourable commission. The honest artificer that begot him, and all his frugal ancestors before him, are torn off from the top of the register; and you are not left to imagine that the noble founder of the family ever had a father. Were we to trace many boasted lines

further backward, we should lose them in a mob of tradesmen, or a crowd of rustics, without hope of seeing them emerge again: not unlike the old Appian way, which, after having run many miles in length, loses itself in a bog.

I lately made a visit to an old country gentleman, who is very far gone in this sort of family madness. I found him in his study perusing an old register of his family, which he had just then discovered, as it was branched out in the form of a tree, upon a skin of parchment. Having the honour to have some of his blood in my veins, he permitted me to cast my eye over the boughs of this venerable plant; and asked my advice in the reforming of some of the superfluous branches.

We passed slightly over three or four of our immediate forefathers, whom we knew by tradition, but were soon stopped by an alderman of London, who, I perceived, made my kinsman's heart go pit-a-pat. His confusion increased, when he found the alderman's father to be a grazier; but he recovered his fright upon seeing justice of the *quorum* at the end of his titles. Things went on pretty well as we threw our eyes occasionally over the tree, when unfortunately he perceived a merchant-taylor perched on a bough, who was said greatly to have increased the estate: he was just going to cut him off, if he had not seen *gent.* after the name of his son; who was recorded to have mortgaged one of the manors his honest father had purchased. A weaver, who was burnt for his religion in the reign of queen Mary, was pruned away without mercy; as was likewise a yeoman, who died of a fall from his own cart. But great was our triumph in *one of the* blood who was beheaded for high treason;

which

which nevertheless was not a little allayed by another of our ancestors who was hanged for stealing sheep. The expectations of my good cousin were wonderfully raised by a match into the family of a knight; but, unfortunately for us, this branch proved barren: on the other hand, Margery the milk-maid being twined round a bough, it flourished out into so many shoots, and bent with so much fruit, that the old gentleman was quite out of countenance. To comfort me under this disgrace, he singled out a branch ten times more fruitful than the other, which, he told me, he valued more than any in the tree, and bade me be of good comfort. This enormous bough was a graft out of a Welsh heiress, with so many Ap's upon it that it might have made a little grove by itself. From the trunk of the pedigree, which was chiefly composed of labourers and shepherds, arose a huge sprout of farmers: this was branched out into yeomen, and ended in a sheriff of the county, who was knighted for his good service to the crown in bringing up an address. Several of the names that seemed to disparage the family, being looked upon as mistakes, were lopped off as rotten or withered; as, on the contrary, no small number appearing without any titles, my cousin, to supply the defects of the manuscript, added esq. at the end of each of them.

This tree so pruned, dressed, and cultivated, was, within a few days, transplanted into a large sheet of vellum, and placed in the great hall, where it attracts the veneration of his tenants every Sunday morning, while they wait until his worship is ready to go to church; wondering that a man, who had so many fathers before him, should not be made a knight, or at least a justice of the peace.

ON CLEANLINESS. No. 631.

I HAD occasion to go a few miles out of town, some days since, in a stage-coach, where I had for my fellow-travellers a dirty beau, and a pretty young quaker woman. Having no inclination to talk much at that time, I placed myself backward, with a design to survey them and pick a Speculation out of my two companions. Their different figures were sufficient of themselves to draw my attention. The gentleman was dressed in a suit the ground whereof had been black, as I perceived from some few spaces that had escaped the powder, which was incorporated with the greatest part of his coat: his periwig, which cost no small sum*, was after so slovenly a manner cast over his shoulders that it seemed not to have been combed since the year 1712: his linen, which was not much concealed, was daubed with plain Spanish from the chin to the lowest button; and the diamond upon his finger (which naturally dreaded the water) put me in mind how it sparkled amidst the rubbish of the mine where it was first discovered. On the other hand, the pretty quaker appeared in all the elegance of cleanliness. Not a speck was to be found upon her. A clear, clean oval face, just edged about with little thin plaits of the purest cambric, received great advantages from the shade of her black hood; as did the whiteness of her arms from that sober-coloured stuff in which she had clothed herself. The plainness of her dress was very well suited to the simplicity of her phrases; all which put together, though they could not give me a great opinion of her religion, they did of her innocence.

This adventure occasioned my throwing together a

* Duumvir's fair wig cost forty guineas.

few

few hints upon 'cleanliness,' which I shall consider as one of the half-virtues, as Aristotle calls them, and shall recommend it under the three following heads: as it is a mark of politeness; as it produces love; and as it bears analogy to purity of mind.

First, It is a mark of politeness. It is universally agreed upon, that no one unadorned with this virtue can go into company without giving a manifest offence. The easier or higher any one's fortune is, this duty rises proportionably. The different nations of the world are as much distinguished by their cleanliness as by their arts and sciences. The more any country is civilized, the more they consult this part of politeness. We need but compare our ideas of a female hottentot and an English beauty to be satisfied of the truth of what hath been advanced.

In the next place, cleanliness may be said to be the foster-mother of love. Beauty indeed most commonly produces that passion in the mind, but cleanliness preserves it. An indifferent face and person, kept in perpetual neatness, hath won many a heart from a pretty slattern. Age itself is not unamiable, while it is preserved clean and unsullied: like a piece of metal constantly kept smooth and bright, we look on it with more pleasure than on a new vessel that is cankered with rust.

I might observe further, that as cleanliness renders us agreeable to others, so it makes us easy to ourselves; that it is an excellent preservative of health; and that several vices, destructive both to mind and body, are inconsistent with the habit of it. But these reflexions I shall leave to the leisure of my readers, and shall observe in the third place, that it bears a great analogy

with

with purity of mind, and naturally inspires refined sentiments and passions.

We find from experience, that through the prevalence of custom the most vicious actions lose their horror, by being made familiar to us. On the contrary, those who live in the neighbourhood of good examples fly from the first appearances of what is shocking. It fares with us much after the same manner as our ideas. Our senses, which are the inlets to all the images conveyed to the mind, can only transmit the impression of such things as usually surround them. So that pure and unsullied thoughts are naturally suggested to the mind, by those objects that perpetually encompass us, when they are beautiful and elegant in their kind.

In the East, where the warmth of the climate makes cleanliness more immediately necessary than in colder countries, it is made one part of their religion: the Jewish law (and the Mahometan, which in some things copies after it) is filled with bathings, purifications, and other rites of the like nature.

I shall conclude this essay with a story which I have somewhere read in an account of Mahometan superstitions.

A dervise of great sanctity one morning had the misfortune, as he took up a crystal cup which was consecrated to the prophet, to let it fall upon the ground and dash it in pieces. His son coming in some time after, he stretched out his hand to bless him, as his manner was every morning: but the youth going out stumbled over the threshold and broke his arm. As the old man wondered at these events, a caravan passed by in its way from Mecca. The dervise approached

proached it to beg a blessing; but as he stroked one of the holy camels, he received a kick from the beast that sorely bruised him. His sorrow and amazement increased upon him, until he recollected that through hurry and inadvertency he had that morning come abroad without washing his hands.

CRITIQUE ON MILTON'S PARADISE LOST. No. 267.

THERE is nothing in nature so irksome as general discourses, especially when they turn chiefly upon words. For this reason I shall wave the discussion of that point which was started some years since, whether Milton's Paradise Lost may be called a heroic poem? Those who will not give it that title may call it (if they please) a divine poem. It will be sufficient to its perfection, if it has in it all the beauties of the highest kind of poetry; and as for those who allege it is not a heroic poem, they advance no more to the diminution of it, than if they should say Adam is not Æneas, or Eve Helen.

I shall therefore examine it by the rules of epic poetry, and see whether it falls short of the Iliad or Æneid in the beauties which are essential to that kind of writing. The first thing to be considered in an epic poem is the fable, which is perfect or imperfect, according as the action which it relates is more or less so. This action should have three qualifications in it. First, It should be but one action. Secondly, It should be an entire action. Thirdly, It should be a great action. To consider the action of the Iliad, Æneid, and Paradise Lost, in these three several lights. Homer to preserve the unity of his action

hastens into the midst of things, as Horace has observed. Had he gone up to Leda's egg, or begun much later, even at the rape of Helen, or the investing of Troy, it is manifest that the story of the poem would have been a series of several actions. He therefore opens his poem with the discord of his princes, and artfully interweaves, in the several succeeding parts of it, an account of every thing material which relates to them, and had passed before that fatal dissension. After the same manner Æneas makes his first apearance in the Tyrrhene seas, and within sight of Italy, because the action proposed to be celebrated was that of his settling himself in Latium. But because it was necessary for the reader to know what had happened to him in the taking of Troy, and in the preceding parts of his voyage, Virgil makes his hero relate it by way of episode in the second and third books of the Æneid; the contents of both which books come before those of the first book in the thread of the story, though for preserving of this unity of action they follow it in the disposition of the poem. Milton, in imitation of these two great poets, opens his Paradise Lost with an infernal council plotting the fall of man, which is the action he proposed to celebrate; and as for those great actions which preceded in point of time, the battle of the angels, and the creation of the world, (which would have entirely destroyed the unity of his principal action, had he related them in the same order that they happened,) he cast them into the fifth, sixth, and seventh books, by way of episode to this noble poem.

Aristotle himself allows that Homer has nothing to boast of as to the unity of his fable, though at the same time that great critic and philosopher endeavours to palliate this imperfection in the Greek poet by im-

puting it in some measure to the very nature of an epic poem. Some have been of opinion, that the Æneid also labours in this particular, and has episodes which may be looked upon as excrescences rather than as parts of the action. On the contrary, the poem which we have now under our consideration hath no other episodes than such as naturally arise from the subject, and yet is filled with such a multitude of astonishing incidents, that it gives us at the same time a pleasure of the greatest variety, and of the greatest simplicity: *uniform in its nature, though diversified in the execution.*

I must observe also, that as Virgil, in the poem which was designed to celebrate the original of the Roman empire, has described the birth of its great rival, the Carthaginian commonwealth; Milton, with the like art in his poem on the Fall of Man, has related the fall of those angels who are his professed enemies. Besides the many other beauties in such an episode, its running parallel with the great action of the poem hinders it from breaking the unity so much as another episode would have done, that had not so great an affinity with the principal subject. In short, this is the same kind of beauty which the critics admire in the Spanish Friar, or The Double Discovery, where the two different plots look like counterparts and copies of one another.

The second qualification required in the action of an epic poem is, that it should be an entire action. An action is entire when it is complete in all its parts; or, as Aristotle describes it, when it consists of a beginning, a middle, and an end. Nothing should go before it, be intermixed with it, or follow after it, that is not related to it—as, on the contrary, no single step should be omitted in that just and regular process which

which it must be supposed to take from its original to its consummation. Thus we see the anger of Achilles in its birth, its continuance and effects; and Æneas's settlement in Italy, carried on through all the oppositions in his way to it both by sea and land. The action in Milton excels (I think) both the former in this particular: we see it contrived in hell, executed upon earth, and punished by heaven. The parts of it are told in the most distinct manner, and grow out of one another in the most natural method.

The third qualification of an epic poem is its greatness. The anger of Achilles was of such consequence, that it embroiled the kings of Greece, destroyed the heroes of Troy, and engaged all the gods in factions. Æneas's settlement in Italy produced the Cæsars, and gave birth to the Roman empire. Milton's subject was still greater than either of the former; it does not determine the fate of single persons or nations, but of a whole species. The united powers of hell are joined together for the destruction of mankind, which they effected in part, and would have completed, had not Omnipotence itself interposed. The principal actors are man in his greatest perfection, and woman in her highest beauty. Their enemies are the fallen angels; the Messiah their friend, and the Almighty their protector. In short, every thing that is great in the whole circle of being, whether within the verge of nature or out of it, has a proper part assigned it in this admirable poem.

In poetry, as in architecture, not only the whole, but the principal members, and every part of them, should be great. I will not presume to say that the book of games in the Æneid, or that in the Iliad, are not of this nature, or to reprehend Virgil's simile of

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the top, and many other of the same kind in the Iliad, as liable to any censure in this particular; but I think we may say, without derogating from those wonderful performances, that there is an unquestionable magnificence in every part of Paradise Lost, and indeed a much greater than could have been formed upon any pagan system.

But Aristotle, by the greatness of the action, does not only mean that it should be great in its nature, but also in its duration; or, in other words, that it should have a due length in it, as well as what we properly call greatness. The just measure of this kind of magnitude he explains by the following similitude. An animal no bigger than a mite cannot appear perfect to the eye, because the sight takes it in at once, and has only a confused idea of the whole, and not a distinct idea of all its parts: if on the contrary you should suppose an animal of ten thousand furlongs in length, the eye would be so filled with a single part of it, that it could not give the mind an idea of the whole. What these animals are to the eye, a very short or a very long action would be to the memory. The first would be, as it were, lost and swallowed up by it, and the other difficult to be contained in it. Homer and Virgil have shown their principal art in this particular; the action of the Iliad and that of the Æneid were in themselves exceeding short, but are so beautifully extended and diversified by the invention of episodes, and the machinery of gods, with the like poetical ornaments, that they make up an agreeable story, sufficient to employ the memory without overcharging it. Milton's action is enriched with such a variety of circumstances, that I have taken as much pleasure in reading

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the contents of his books, as in the best invented story I ever met with. It is possible, that the traditions on which the Iliad and Æneid were built had more circumstances in them than the history of the Fall of Man, as it is related in scripture. Besides, it was easier for Homer and Virgil to dash the truth with fiction, as they were in no danger of offending the religion of their country by it. But as for Milton, he had not only a very few circumstances upon which to raise his poem, but was also obliged to proceed with the greatest caution in every thing that he added out of his own invention. And, indeed, notwithstanding all the restraint he was under, he has filled his story with so many surprising incidents, which bear so close an analogy with what is delivered in holy writ, that it is capable of pleasing the most delicate reader, without giving offence to the most scrupulous.

The modern critics have collected, from several hints in the Iliad and Æneid, the space of time which is taken up by the action of each of those poems: but as a great part of Milton's story was transacted in regions that lie out of the reach of the sun and the sphere of day, it is impossible to gratify the reader with such a calculation, which indeed would be more curious than instructive; none of the critics, either antient or modern, having laid down rules to circumscribe the action of an epic poem with any determined number of years, days, or hours.

This piece of criticism on Milton's Paradise Lost shall be carried on in the following Saturday's Papers.

CRITIQUE ON MILTON'S PARADISE LOST. No. 273.

HAVING examined the action of Paradise Lost, let us in the next place consider the actors. This is Aristotle's method of considering, first the fable, and secondly the manners; or, as we generally call them in English, the fable and the characters.

Homer has excelled all the heroic poets that ever wrote, in the multitude and variety of his characters. Every god that is admitted into his poem, acts a part which would have been suitable to no other deity. His princes are as much distinguished by their manners as by their dominions; and even those among them whose characters seem wholly made up of courage, differ from one another as to the particular kinds of courage in which they excel. In short, there is scarce a speech or action in the Iliad, which the reader may not ascribe to the person who speaks or acts, without seeing his name at the head of it.

Homer does not only outshine all other poets in the variety, but also in the novelty of his characters. He has introduced among his Grecian princes a person who had lived thrice the age of man, and conversed with Theseus, Hercules, Polyphemus, and the first race of heroes. His principal actor is the son of a goddess,—not to mention the offspring of other deities, who have likewise a place in his poem, and the venerable Trojan prince, who was the father of so many kings and heroes;—there is in these several characters of Homer a certain dignity as well as novelty, which adapts them in a more peculiar manner to the nature of a heroic poem;—though at the same time, to give them a greater variety, he has described a Vulcan

that is a buffoon among his gods, and a Thersites among his mortals.

Virgil falls infinitely short of Homer in the characters of his poem, both as to their variety and novelty. Æneas is indeed a perfect character; but as for Achates, though he is styled the hero's friend, he does nothing in the whole poem which may deserve that title. Gyas, Mnestheus, Sergestus and Cloanthus, are all of them men of the same stamp and character.

——— *fortemque Gyan, fortemque Cloanthum.*

There are indeed several natural incidents in the part of Ascanius; and that of Dido cannot be sufficiently admired. I do not see any thing new or particular in Turnus. Pallas and Evander are remote copies of Hector and Priam, as Lausus and Mezentius are almost parallels to Pallas and Evander. The characters of Nisus and Euryalus are beautiful, but common. We must not forget the parts of Sinon, Camilla, and some few others, which are fine improvements on the Greek poet. In short, there is neither that variety or novelty in the persons of the Æneid which we meet with in those of the Iliad.

If we look into the characters of Milton, we shall find that he has introduced all the variety his fable was capable of receiving. The whole species of mankind was in two persons at the time to which the subject of his poem is confined. We have, however, four distinct characters in these two persons. We see man and woman in the highest innocence and perfection, and in the most abject state of guilt and infirmity. The two last characters are indeed very common and obvious; but the two first are not only more magnificent, but more new than any characters either

either in Virgil or Homer, or indeed in the whole circle of nature.

Milton was so sensible of this defect in the subject of his poem, and of the few characters it would afford him, that he has brought into it two actors of a shadowy and fictitious nature, in the persons of Sin and Death, by which means he has wrought into the body of his fable a very beautiful and well-invented allegory. But notwithstanding the fineness of this allegory may atone for it in some measure, I cannot think that persons of such a chimerical existence are proper actors in an epic poem; because there is not that measure of probability annexed to them, which is requisite in writings of this kind, as I shall show more at large hereafter.

Virgil has, indeed, admitted Fame as an actress in the Æneid; but the part she acts is very short, and none of the most admired circumstances in that divine work. We find in mock-heroic poems, particularly in the Dispensary, and the Lutrin, several allegorical persons of this nature, which are very beautiful in those compositions, and may perhaps be used as an argument, that the authors of them were of opinion, such characters might have a place in an epic work. For my own part, I should be glad the reader would think so, for the sake of the poem I am now examining; and must further add, that if such empty unsubstantial beings may be ever made use of on this occasion, never were any more nicely imagined, and employed in more proper actions, than those of which I am now speaking.

Another principal actor in this poem is the great enemy of mankind. The part of Ulysses in Homer's Odyssey is very much admired by Aristotle, as perplex-

ing that fable with very agreeable plots and intricacies, not only by the many adventures in his voyage, and the subtilty of his behaviour, but by the various concealments and discoveries of his person in several parts of that poem. But the crafty being I have now mentioned, makes a much longer voyage than Ulysses, puts in practice many more wiles and stratagems, and hides himself under a greater variety of shapes and appearances, all of which are severally detected, to the great delight and surprise of the reader.

We may likewise observe with how much art the poet has varied several characters of the persons that speak in his infernal assembly. On the contrary, how has he represented the whole Godhead exerting itself towards man in its full benevolence under the threefold distinction of a Creator, a Redeemer, and a Comforter!

Nor must we omit the person of Raphael, who, amidst his tenderness and friendship for man, shows such a dignity and condescension in all his speech and behaviour, as are suitable to a superior nature. The angels are indeed as much diversified in Milton, and distinguished by their proper parts, as the gods are in Homer or Virgil. The reader will find nothing ascribed to Uriel, Gabriel, Michael, or Raphael, which is not in a particular manner suitable to their respective characters.

There is another circumstance in the principal actors of the Iliad and Æneid, which gives a peculiar beauty to those two poems, and was therefore contrived with very great judgment. I mean the authors having chosen, for their heroes, persons who were so nearly related to the people for whom they wrote. Achilles was a Greek, and Æneas the remote founder of Rome. By this means their countrymen (whom they

they principally proposed to themselves for their readers) were particularly attentive to all the parts of their story, and sympathized with their heroes in all their adventures. A Roman could not but rejoice in the escapes, successes, and victories of Æneas, and be grieved at any defeats, misfortunes, or disappointments that befel him; and a Greek must have had the same regard for Achilles. And it is plain, that each of those poems has lost this great advantage among those readers to whom their heroes are as strangers, or indifferent persons.

Milton's poem is admirable in this respect, since it is impossible for any of its readers, whatever nation, country, or people he may belong to, not to be related to the persons who are the principal actors in it; but, what is still infinitely more to its advantage, the principal actors in this poem are not only our progenitors, but our representatives. We have an actual interest in every thing they do, and no less than our utmost happiness is concerned, and lies at stake, in all their behaviour.

I shall subjoin as a corollary to the foregoing remark, an admirable observation out of Aristotle, which hath been very much misrepresented in the quotations of some modern critics. 'If a man of perfect and consummate virtue falls into a misfortune, it raises our pity, but not our terror, because we do not fear that it may be our own case, who do not resemble the suffering person.' But, as that great philosopher adds, 'if we see a man of virtue mixt with infirmities fall into any misfortune, it does not only raise our pity but our terror; because we are afraid that the like misfortunes may happen to ourselves, who resemble the character of the suffering person.'

I shall take another opportunity to observe, that a person of an absolute and consummate virtue should never be introduced in tragedy; and shall only remark in this place, that the foregoing observation of Aristotle, though it may be true in other occasions, does not hold in this; because in the present case, though the persons who fall into misfortune are of the most perfect and consummate virtue, it is not to be considered as what may possibly be, but what actually is, our own case; since we are embarked with them on the same bottom, and must be partakers of their happiness or misery.

In this, and some other very few instances, Aristotle's rules for epic poetry (which he had drawn from his reflections upon Homer) cannot be supposed to quadrate exactly with the heroic poems which have been made since his time; since it is plain his rules would still have been more perfect, could he have perused the Æneid, which was made some hundred years after his death.

In my next, I shall go through other parts of Milton's poem; and hope that what I shall there advance, as well as what I have already written, will not only serve as a comment upon Milton, but upon Aristotle.

CRITIQUE ON MILTON'S PARADISE LOST. No. 279.

We have already taken a general survey of the fable and characters in Milton's Paradise Lost. The parts which remain to be considered, according to Aristotle's method, are the sentiments and the language.

language. Before I enter upon the first of these, I must advertise my reader, that it is my design, as soon as I have finished my general reflections on these four several heads, to give particular instances out of the poem which is now before us, of beauties and imperfections which may be observed under each of them, as also of such other particulars as may not properly fall under any of them. This I thought fit to premise, that the reader may not judge too hastily of this piece of criticism, or look upon it as imperfect, before he has seen the whole extent of it.

The sentiments in an epic poem are the thoughts and behaviour which the author ascribes to the persons whom he introduces, and are just when they are conformable to the characters of the several persons. The sentiments have likewise a relation to things as well as persons, and are then perfect when they are such as are adapted to the subject. If in either of these cases the poet endeavours to argue or explain, to magnify or diminish, to raise love or hatred, pity or terror, or any other passion, we ought to consider whether the sentiments he makes use of are proper for those ends. Homer is censured by the critics for his defect as to this particular in several parts of the Iliad and Odyssey, though, at the same time, those who have treated this great poet with candour have attributed this defect to the times in which he lived. It was the fault of the age, and not of Homer, if there wants that delicacy in some of his sentiments, which now appears in the works of men of a much inferior genius. Besides, if there are blemishes in any particular thoughts, there is an infinite beauty in the greatest part of them. In short, if there are many poets who would not have fallen into the meanness of some of his sentiments,

there are none who could have risen up to the greatness of others.

Virgil has excelled all others in the propriety of his sentiments. Milton shines likewise very much in this particular: nor must we omit one consideration which adds to his honour and reputation. Homer and Virgil introduced persons whose characters are commonly known among men, and such as are to be met with either in history or in ordinary conversation. Milton's characters, most of them, lie out of nature, and were to be formed purely by his own invention. It shows a greater genius in Shakespear to have drawn his Caliban, than his Hotspur or Julius Cæsar: the one was to be supplied out of his own imagination, whereas the other might have been formed upon tradition, history, and observation. It was much easier therefore for Homer to find proper sentiments for an assembly of Grecian generals, than for Milton to diversify his infernal council with proper characters, and inspire them with a variety of sentiments. The loves of Dido and Æneas are only copies of what has passed between other persons. Adam and Eve, before the fall, are a different species from that of mankind who are descended from them; and none but a poet of the most unbounded invention, and the most exquisite judgment, could have filled their conversation and behaviour with so many apt circumstances during their state of innocence.

Nor is it sufficient for an epic poem to be filled with such thoughts as are natural, unless it abound also with such as are sublime. Virgil in this particular falls short of Homer. He has not indeed so many thoughts that are low and vulgar, but at the same time has not so many thoughts that are sublime and noble,

noble. The truth of it is, Virgil seldom rises into very astonishing sentiments where he is not fired by the Iliad. He every where charms and pleases us by the force of his own genius, but seldom elevates and transports us where he does not fetch his hints from Homer.

Milton's chief talent, and indeed his distinguishing excellence, lies in the sublimity of his thoughts. There are others of the moderns who rival him in every other part of poetry; but in the greatness of his sentiments he triumphs over all the poets both modern and ancient, Homer only excepted. It is impossible for the imagination of man to distend itself with greater ideas than those which he has laid together in his first, second, and sixth books. The seventh, which describes the creation of the world, is likewise wonderfully sublime, though not so apt to stir up emotion in the mind of the reader, nor consequently so perfect in the epic way of writing, because it is filled with less action. Let the judicious reader compare what Longinus has observed on several passages in Homer, and he will find parallels for most of them in the Paradise Lost.

From what has been said we may infer, that as there are two kinds of sentiments, the natural and the sublime, which are always to be pursued in a heroic poem, there are also two kinds of thoughts which are carefully to be avoided. The first are such as are affected and unnatural; the second, such as are mean and vulgar. As for the first kind of thoughts, we meet with little or nothing that is like them in Virgil. He has none of those trifling points and puerilities that are so often to be met with in Ovid, none of the epigrammatic turns of Lucan, none of those swelling sentiments which are so frequent in Statius and Claudian, none of those mixed embellishments of Tasso. Every

thing

thing is just and natural. His sentiments show that he had a perfect insight into human nature, and that he knew every thing which was the most proper to affect it.

Mr. Dryden has in some places, which I may hereafter take notice of, misrepresented Virgil's way of thinking as to this particular, in the translation he has given us of the Æneid. I do not remember that Homer any where falls into the faults above mentioned, which were indeed the false refinements of later ages. Milton, it must be confessed, has sometimes erred in this respect, as I shall show more at large in another Paper; though, considering how all the poets of the age in which he writ were infected with this wrong way of thinking, he is rather to be admired that he did not give more into it, than that he did sometimes comply with the vicious taste which still prevails so much among modern writers.

But since several thoughts may be natural which are low and groveling, an epic poet should not only avoid such sentiments as are unnatural or affected, but also such as are mean and vulgar. Homer has opened a great field of raillery to men of more delicacy than greatness of genius, by the homeliness of some of his sentiments. But, as I have before said, these are rather to be imputed to the simplicity of the age in which he lived, to which I may also add, of that which he described, than to any imperfection in that divine poet. Zoilus among the ancients, and monsieur Perrault among the moderns, pushed their ridicule very far upon him, on account of some such sentiments. There is no blemish to be observed in Virgil under this head, and but a very few in Milton.

I shall give but one instance of this impropriety of thought

thought in Homer, and at the same time compare it with an instance of the same nature both in Virgil and Milton. Sentiments which raise laughter can very seldom be admitted with any decency into a heroic poem, whose business it is to excite passions of a much nobler nature. Homer, however, in his characters of Vulcan and Thersites, in his story of Mars and Venus, in his behaviour of Irus, and in other passages, has been observed to have lapsed into the burlesque character, and to have departed from that serious air which seems essential to the magnificence of an epic poem. I remember but one laugh in the whole Æneid, which rises in the fifth book, upon Monœtes, where he is represented as thrown overboard, and drying himself upon a rock. But this piece of mirth is so well timed that the severest critic can have nothing to say against it; for it is in the book of games and diversions, where the reader's mind may be supposed to be sufficiently relaxed for such an entertainment. The only piece of pleasantry in Paradise Lost, is where the evil spirits are described as rallying the angels upon the success of their new invented artillery. This passage I look upon to be the most exceptionable in the whole poem, as being nothing else but a string of puns, and those too very indifferent ones.

——————'Satan beheld their plight,
And to his mates thus in derision call'd:
'O friends, why come not on those victors proud?
Ere while they fierce were coming; and when we,
To entertain them fair with *open front*
And breast, (what could we more?) propounded terms
Of composition, straight they chang'd their minds,
Flew off, and into strange vagaries fell

As

As they would dance: yet for a dance they seem'd
Somewhat extravagant, and wild; perhaps
For joy of offer'd peace: but I suppose,
If our proposals once again were *heard*,
We should compel them to a quick *result*.
'To whom thus Belial in like gamesome mood:—
Leader, the terms we sent were terms of *weight*,
Of *hard contents*, and full of force urg'd home;
Such as we might perceive amus'd them all,
And *stumbled* many: who receives them right,
Had need from head to foot well *understand*:
Not *understood*, this gift they have besides,
They show us when our foes *walk not upright*.
'So they among themselves in pleasant vein
Stood scoffing———'

Milton's Paradise Lost, b. vi. l. 609, &c

CRITIQUE ON MILTON'S PARADISE LOST. No. 5

HAVING already treated of the fable, the charact and sentiments in the Paradise Lost, we are in last place to consider the language; and as the lear world is very much divided upon Milton as to point, I hope they will excuse me if I appear pa cular in any of my opinions, and incline to those v judge the most advantageously of the author.

It is requisite that the language of a heroic pc should be both perspicuous and sublime. In proj tion as either of these two qualities is wanting, language is imperfect. Perspicuity is the first most necessary qualification; insomuch that a go natured reader sometimes overlooks a little slip e in the grammar or syntax, where it is impossible

him to mistake the poet's sense. Of this kind is that passage in Milton, wherein he speaks of Satan:

'————God and his Son except,
Created thing nought valu'd he nor shunn'd.'

And that in which he describes Adam and Eve:

'Adam, the goodliest man of men since born
His sons, the fairest of her daughters Eve.'

It is plain, that in the former of these passages, according to the natural syntax, the divine persons mentioned in the first line are represented as created beings; and that, in the other, Adam and Eve are confounded with their sons and daughters. Such little blemishes as these, when the thought is great and natural, we should, with Horace, impute to a pardonable inadvertency, or to the weakness of human nature, which cannot attend to each minute particular, and give the last finishing to every circumstance in so long a work. The ancient critics, therefore, who were actuated by a spirit of candour rather than that of cavilling, invented certain figures of speech, on purpose to palliate little errors of this nature in the writings of those authors who had so many greater beauties to atone for them.

If clearness and perspicuity were only to be consulted, the poet would have nothing else to do but to clothe his thoughts in the most plain and natural expressions. But since it often happens that the most obvious phrases, and those which are used in ordinary conversation, become too familiar to the ear, and contract a kind of meanness by passing through the mouths of the vulgar; a poet should take particular care to guard himself against idiomatic ways of speaking.

ing. Ovid and Lucan have many poornesses of expression upon this account, as taking up with the first phrases that offered, without putting themselves to the trouble of looking after such as would not only have been natural, but also elevated and sublime. Milton has but few failings in this kind, of which, however, you may meet with some instances, as in the following passages:

'Embryos and idiots, eremites and friars,
White, black, and gray, with all their trumpery.
Here pilgrims roam ———
——— A while discourse they hold,
No fear lest dinner cool; when thus began
Our author ———
Who of all ages to succeed, but feeling
The evil on him brought by me, will curse
My head, ill fare our ancestor impure,
For this we may thank Adam. ———'

The great masters in composition know very well that many an elegant phrase becomes improper for a poet or an orator, when it has been debased by common use. For this reason the works of ancient authors, which are written in dead languages, have a great advantage over those which are written in languages that are now spoken. Were there any mean phrases or idioms in Virgil and Homer, they would not shock the ear of the most delicate modern reader, so much as they would have done that of an old Greek or Roman, because we never hear them pronounced in our streets, or in ordinary conversation.

It is not therefore sufficient that the language of an epic poem be perspicuous, unless it be also sublime. To this end, it ought to deviate from the common

forms and ordinary phrases of speech. The judgment of a poet very much discovers itself in shunning the common roads of expression, without falling into such ways of speech as may seem stiff and unnatural; he must not swell into a false sublime, by endeavouring to avoid the other extreme. Among the Greeks, Æschylus, and sometimes Sophocles, were guilty of this fault; among the Latins, Claudian and Statius; and among our own countrymen, Shakespear and Lee. In these authors the affectation of greatness often hurts the perspicuity of the style, as in many others the endeavour after perspicuity prejudices its greatness.

Aristotle has observed, that the idiomatic style may be avoided, and the sublime formed, by the following methods. First, by the use of metaphors; such are those of Milton:

> 'Imparadised in one another's arms.
> ——— And in his hand a reed
> Stood waving tipt with fire. ———
> The grassy cleds now calv'd, ———
> Spangled with eyes ———'

'In these and innumerable other instances the metaphors are very bold, but just. I must however observe that the metaphors are not so thick sown in Milton, which always savours too much of wit; that they never clash with one another, which, as Aristotle observes, turns a sentence into a kind of ænigma or riddle; and that he seldom has recourse to them where the proper and natural words will do as well.

Another way of raising the language, and giving it a poetical turn, is to make use of the idioms of other tongues. Virgil is full of the Greek forms of speech, which the critics call Hellenisms, as Horace in his odes

ıt in practice this method of raising his language,
as the nature of our tongue will permit, as in
ıassage above mentioned, eremite, for what is
t in common discourse. If you observe the
ıre of his verse, he has with great judgment sup-
d a syllable in several words, and shortened
of two syllables into one; by which method,
s the abovementioned advantage, he has given
ıter variety to his numbers. But this practice
re particularly remarkable in the names of per-
ınd of countries, as Beëlzebub, Hessebon, and
ıny other particulars, wherein he has either
ed the name, or made use of that which is not
ost commonly known, that he might the better
e from the language of the vulgar.

: same reason recommended to him several old
; which also makes his poem appear the more
ble, and gives it a greater air of antiquity.

ust likewise take notice, that there are in Milton
l words of his own coining, as *cerberean*,
ated, *hell-doom'd*, *embryon* atoms, and many
. If the reader is offended at this liberty in
ıglish poet, I would recommend him to a dis-
in Plutarch, which shows us how frequently
r has made use of the same liberty.

ton, by the abovementioned helps, and by the
of the noblest words and phrases which our
: would afford him, has carried our language to
ter height than any of the English poets have
ne before or after him, and made the sublimity
style equal to that of his sentiments.

ve been the more particular in these observa-
n Milton's style, because it is in that part of
ı which he appears the most singular. The

remarks I have here made upon the practice of other poets, with my observations out of Aristotle, will perhaps alleviate the prejudice which some have taken to his poem upon this account; though after all, I must confess that I think his style, though admirable in general, is in some places too much stiffened and obscured by the frequent use of those methods which Aristotle has prescribed for the raising of it.

This redundancy of those several ways of speech, which Aristotle calls 'foreign language,' and with which Milton has so very much enriched and in some places darkened the language of his poem, was the more proper for his use, because his poem is written in blank verse. Rhyme, without any other assistance, throws the language off from prose, and very often makes an indifferent phrase pass unregarded; but where the verse is not built upon rhymes, there pomp of sound and energy of expression are indispensably necessary to support the style, and keep it from falling into the flatness of prose.

Those who have not a taste for this elevation of style, and are apt to ridicule a poet when he departs from the common forms of expression, would do well to see how Aristotle has treated an ancient author called Euclid, for his insipid mirth upon this occasion. Mr. Dryden used to call these sort of men his prose-critics.

I should, under this head of the language, consider Milton's numbers, in which he has made use of several elisions, which are not customary among other English poets, as may be particularly observed in his cutting off the letter *y* when it precedes a vowel. This, and some other innovations in the measure of his verse, has varied his numbers in such a manner

as

as makes them incapable of satiating the ear, and cloying the reader; which the same uniform measure would certainly have done, and which the perpetual returns of rhyme never fail to do in long narrative poems. I shall close these reflections upon the language of Paradise Lost, with observing that Milton has copied after Homer rather than Virgil in the length of his periods, the copiousness of his phrases, and the running of his verses into one another.

ADDISON.

CRITIQUE ON MILTON'S PARADISE LOST. No. 291.

I HAVE now considered Milton's Paradise Lost under those four great heads of the fable, the characters, the sentiments, and the language; and have shown that he excels, in general, under each of these heads. I hope that I have made several discoveries which may appear new, even to those who are versed in critical learning. Were I indeed to choose my readers, by whose judgment I would stand or fall, they should not be such as are acquainted only with the French and Italian critics, but also with the ancient and modern who have written in either of the learned languages. Above all, I would have them well versed in the Greek and Latin poets, without which a man very often fancies that he understands a critic, when in reality he does not comprehend his meaning.

It is in criticism as in all other sciences and speculations: one who brings with him any implicit notions and observations, which he has made in his reading of the poets, will find his own reflections methodized and explained, and perhaps several little hints that had

passed in his mind, perfected and improved in the works of a good critic; whereas one who has not these previous lights is very often an utter stranger to what he reads, and apt to put a wrong interpretation upon it.

Nor is it sufficient that a man, who sets up for a judge in criticism, should have perused the authors above mentioned, unless he has also a clear and logical head. Without this talent he is perpetually puzzled and perplexed amidst his own blunders, mistakes the sense of those he would confute, or, if he chances to think right, does not know how to convey his thoughts to another with clearness and perspicuity. Aristotle, who was the best critic, was also one of the best logicians that ever appeared in the world.

Mr. Locke's Essay on Human Understanding would be thought a very odd book for a man to make himself master of, who would get a reputation by critical writings; though at the same time it is very certain that an author, who has not learned the art of distinguishing between words and things, and of ranging his thoughts and setting them in proper lights, whatever notions he may have, will lose himself in confusion and obscurity. I might further observe that there is not a Greek or Latin critic, who has not shown, even in the style of his criticisms, that he was a master of all the elegance and delicacy of his native tongue.

The truth of it is, there is nothing more absurd than for a man to set up for a critic, without a good insight into all the parts of learning; whereas many of those who have endeavoured to signalize themselves by works of this nature, among our English writers, are not only defective in the abovementioned particulars, but plainly discover, by the phrases which they make use of, and by their confused way of thinking, that they are not acquainted

quainted with the most common and ordinary systems of arts and sciences. A few general rules extracted out of the French authors, with a certain cant of words, has sometimes set up an illiterate heavy writer for a most judicious and formidable critic.

One great mark, by which you may discover a critic who has neither taste nor learning, is this, that he seldom ventures to praise any passage in an author which has not been before received and applauded by the public, and that his criticism turns wholly upon little faults and errors. This part of a critic is so very easy to succeed in, that we find every ordinary reader, upon the publishing of a new poem, has wit and ill nature enough to turn several passages of it into ridicule, and very often in the right place. This Mr. Dryden has very agreeably remarked in those two celebrated lines;

'Errors, like straws, upon the surface flow:
He who would search for pearls must dive below.'

A true critic ought to dwell rather upon excellencies than imperfections, to discover the concealed beauties of a writer, and communicate to the world such things as are worth their observation. The most exquisite words and finest strokes of an author are those which very often appear the most doubtful and exceptionable to a man who wants a relish for polite learning; and they are these which a sour undistinguishing critic generally attacks with the greatest violence. Tully observes, that it is very easy to brand or fix a mark upon what he calls *verbum ardens*, or, as it may be rendered into English, 'a glowing bold expression,' and to turn it into ridicule by a cold ill-natured criticism. A little wit is equally capable of exposing a beauty and of aggravating a fault; and though such

a treatment of an author naturally produces indignation in the mind of an understanding reader, it has however its effect among the generality of those whose hands it falls into, the rabble of mankind being very apt to think that every thing which is laughed at, with any mixture of wit, is ridiculous in itself.

Such a mirth as this is always unseasonable in a critic, as it rather prejudices the reader than convinces him, and is capable of making a beauty, as well as a blemish, the subject of derision. A man who cannot write with wit on a proper subject is dull and stupid; but one who shows it in an improper place is as impertinent and absurd. Besides, a man who has the gift of ridicule is apt to find fault with any thing that gives him an opportunity of exerting his beloved talent, and very often censures a passage, not because there is any fault in it, but because he can be merry upon it. Such kinds of pleasantry are very unfair and disingenuous in works of criticism, in which the greatest masters, both ancient and modern, have always appeared with a serious and instructive air.

As I intend in my next Paper to show the defects in Milton's Paradise Lost, I thought fit to premise these few particulars, to the end that the reader may know I enter upon it as on a very ungrateful work, and that I shall just point at the imperfections without endeavouring to inflame them with ridicule. I must also observe with Longinus, that the productions of a great genius, with many lapses and inadvertencies, are infinitely preferable to the works of an inferior kind of author, which are scrupulously exact, and conformable to all the rules of correct writing.

I shall conclude my Paper with a story out of Boccalini, which sufficiently shows us the opinion that judicious

judicious author entertained of the sort of critics I have been here mentioning. 'A famous critic (says he), having gathered together all the faults of an eminent poet, made a present of them to Apollo, who received them very graciously, and resolved to make the author a suitable return for the trouble he had been at in collecting them. In order to this, he set before him a sack of wheat, as it had been just thrashed out of the sheaf. He then bid him pick out the chaff from among the corn, and lay it aside by itself. The critic applied himself to the task with great industry and pleasure, and, after having made the due separation, was presented by Apollo with the chaff for his pains.'

ADDISON.

CRITIQUE ON MILTON'S PARADISE LOST. No. 297.

After what I have said in my last Saturday's Paper, I shall enter on the subject of this without further preface, and remark the several defects which appear in the fable, the characters, the sentiments and the language of Milton's Paradise Lost; not doubting but the reader will pardon me, if I allege at the same time whatever may be said for the extenuation of such defects. The first imperfection which I shall observe in the fable is, that the event of it is unhappy.

The fable of every poem is, according to Aristotle's division, either *simple* or *implex*. It is called *simple* when there is no change of fortune in it; *implex*, when the fortune of the chief actor changes from bad to good, or from good to bad. The implex fable is

thought the most perfect; I suppose, because it is more proper to stir up the passions of the reader, and to surprise him with a greater variety of accidents.

The implex fable is therefore of two kinds: in the first the chief actor makes his way through a long series of dangers and difficulties, until he arrives at honour and prosperity, as we see in the stories of Ulysses and Æneas. In the second, the chief actor in the poem falls from some eminent pitch of honour and prosperity, into misery and disgrace. Thus we see Adam and Eve sinking from a state of innocence and happiness, into the most abject condition of sin and sorrow.

The most taking tragedies among the ancients were built on this last sort of implex fable, particularly the tragedy of Œdipus, which proceeds upon a story, if we may believe Aristotle, the most proper for tragedy that could be invented by the wit of man. I have taken some pains in a former Paper to show that this kind of implex fable, wherein the event is unhappy, is more apt to affect an audience than that of the first kind, notwithstanding many excellent pieces among the ancients, as well as most of those which have been written of late years in our own country, are raised upon contrary plans. I must however own, that I think this kind of fable, which is the most perfect in tragedy, is not so proper for a heroic poem.

Milton seems to have been sensible of this imperfection in his fable, and has therefore endeavoured to cure it by several expedients; particularly by the mortification which the great adversary of mankind meets with upon his return to the assembly of infernal spirits, as it is described in a beautiful passage of the third book; and likewise by the vision wherein Adam, at the close of

of the poem, sees his offspring triumphing over his great enemy, and himself restored to a happier paradise than that from which he fell.

There is another objection against Milton's fable, which is indeed almost the same with the former, though placed in a different light, namely,—that the hero in the Paradise Lost is unsuccessful, and by no means a match for his enemies. This gave occasion to Mr. Dryden's reflection, that the devil was in reality Milton's hero. I think I have obviated this objection in my first Paper. The Paradise Lost is an epic or a narrative poem, and he that looks for a hero in it, searches for that which Milton never intended: but if he will needs fix the name of a hero upon any person in it, it is certainly the Messiah who is the hero, both in the principal action and in the chief episodes. Paganism could not furnish out a real action for a fable greater than that of the Iliad or Æneid, and therefore a heathen could not form a higher notion of a poem than one of that kind which they call a heroic. Whether Milton's is not of a sublimer nature I will not presume to determine: it is sufficient that I show there is in the Paradise Lost all the greatness of plan, regularity of design, and masterly beauties which we discover in Homer and Virgil.

I must in the next place observe, that Milton has interwoven in the texture of his fable, some particulars which do not seem to have probability enough for an epic poem, particularly in the actions which he ascribes to Sin and Death, and the picture which he draws of the 'Limbo of Vanity,' with other passages in the second book. Such allegories rather savour of the

the spirit of Spenser and Ariosto than of Homer and Virgil.

In the structure of his poem he has likewise admitted too many digressions. It is finely observed by Aristotle, that the author of a heroic poem should seldom speak himself, but throw as much of his work as he can into the mouths of those who are his principal actors. Aristotle has given no reason for this precept: but I presume it is because the mind of the reader is more awed, and elevated, when he hears Æneas or Achilles speak, than when Virgil or Homer talk in their own persons. Besides that, assuming the character of an eminent man is apt to fire the imagination, and raise the ideas of the author. Tully tells us, mentioning his dialogue of old age, in which Cato is the chief speaker, that upon a review of it he was agreeably imposed upon, and fancied that it was Cato and not he himself who uttered his thoughts on that subject.

If the reader would be at the pains to see how the story of the Iliad and the Æneid is delivered by those persons who act in it, he will be surprised to find how little in either of these poems proceeds from the authors. Milton has, in the general disposition of his fable, very finely observed this great rule; insomuch that there is scarce a tenth part of it which comes from the poet: the rest is spoken either by Adam or Eve, or by some good or evil spirit who is engaged either in their destruction or defence.

From what has been here observed, it appears that digressions are by no means to be allowed of in an epic poem. If the poet, even in the ordinary course of his narration, should speak as little as possible, he should certainly never let his narration sleep for the

sake of any reflection of his own. I have often observed, with a secret admiration, that the longest reflection in the Æneid is in that passage of the tenth book where Turnus is represented as dressing himself in the spoils of Pallas, whom he had slain. Virgil here lets his fable stand still, for the sake of the following remark: 'How is the mind of man ignorant of futurity, and unable to bear prosperous fortune with moderation! The time will come when Turnus shall wish that he had left the body of Pallas untouched, and curse the day on which he dressed himself in these spoils.' As the great event of the Æneid, and the death of Turnus, whom Æneas slew because he saw him adorned with the spoils of Pallas, turns upon this incident, Virgil went out of his way to make this reflection upon it, without which so small a circumstance might possibly have slipped out of his reader's memory. Lucan, who was an injudicious poet, lets drop his story very frequently for the sake of his unnecessary digressions, or his *diverticula*, as Scaliger calls them. If he gives us an account of the prodigies which preceded the civil war, he declaims upon the occasion, and shows how much happier it would be for man, if he did not feel his evil fortune before it comes to pass; and suffer not only by its real weight, but by the apprehension of it. Milton's complaint for his blindness, his panegyric on marriage, his reflections on Adam and Eve's going naked, of the angels eating, and several other passages in his poem, are liable to the same exception; though I must confess there is so great a beauty in these very digressions, that I would not wish them out of his poem.

I have, in a former Paper, spoken of the 'characters' of Milton's Paradise Lost, and declared my opinion

opinion as to the allegorical persons who are introduced in it.

If we look into the 'sentiments,' I think they are sometimes defective under the following heads; first, as there are several of them too much pointed, and some that degenerate even into puns. Of this last kind I am afraid is that in the first book, where, speaking of the pygmies, he calls them

'——— The small *infantry*
Warr'd on by cranes———'

Another blemish that appears in some of his thoughts, is his frequent allusion to heathen fable which are not certainly of a piece with the divine subject of which he treats. I do not find fault with these allusions where the poet himself represents them as fabulous, as he does in some places, but where he mentions them as truths and matters of fact. The limits of my Paper will not give me leave to be particular in instances of this kind; the reader will easily remark them in his perusal of the poem.

A third fault in his sentiments is an unnecessary ostentation of learning, which likewise occurs very frequently. It is certain that both Homer and Virgil were masters of all the learning of their times, but it shows itself in their works after an indirect and concealed manner. Milton seems ambitious of letting us know, by his excursions on free-will and predestination, and his many glances upon history, astronomy, geography, and the like, as well as by the terms and phrases he sometimes makes use of, that he was acquainted with the whole circle of arts and sciences.

If in the last place we consider the 'language' of this great poet, we must allow, what I have hinted in a former

a former Paper, that it is often too much laboured, and sometimes obscured by old words, transpositions, and foreign idioms. Seneca's objection to the style of a great author, *Riget ejus oratio, nihil in ea placidum, nihil lene,* is what many critics make to Milton. As I cannot wholly refute it, so I have already apologized for it in another Paper: to which I may further add, that Milton's sentiments and ideas were so wonderfully sublime, that it would have been impossible for him to have represented them in their full strength and beauty, without having recourse to these foreign assistances. Our language sunk under him, and was unequal to that greatness of soul which furnished him with such glorious conceptions.

A second fault in his language is, that he often affects a kind of jingle in his words, as in the following passage, and many others:

'And brought into the *world* a *world* of woe.
——— Begirt th' Almighty throne
Beseeching or *besieging*———
This *tempted* our *attempt*———
At one slight *bound* high overleapt all *bound*.'

I know there are figures of this kind of speech, that some of the greatest ancients have been guilty of it, and that Aristotle himself has given it a place in his Rhetoric among the beauties of that art. But as it is in itself poor and trifling, it is I think at present universally exploded by all the masters of polite writing.

The last fault which I shall take notice of in Milton's style is the frequent use of what the learned call 'technical words,' or terms of art. It is one of the greatest beauties of poetry, to make hard things intelligible, and to deliver what is abstruse of itself in such

easy

easy language as may be understood by ordinary readers; besides that the knowledge of a poet should rather seem born with him, or inspired, than drawn from books and systems. I have often wondered how Mr. Dryden could translate a passage out of Virgil after the following manner:

> 'Tack to the larboard, and stand off to sea,
> Veer starboard sea and land.———'

Milton makes use of *larboard* in the same manner. When he is upon building, he mentions *Doric pillars, pilasters, cornice, freeze, architrave.* When he talks of heavenly bodies, you meet with 'ecliptic and eccentric, the trepidation, stars dropping from the zenith, rays culminating from the equator:' to which might be added many instances of the like kind in several other arts and sciences.

I shall in my next Papers give an account of the many particular beauties in Milton, which would have been too long to insert under those general heads I have already treated of, and with which I intend to conclude this piece of criticism.

ADDISON.

CRITIQUE ON MILTON'S PARADISE LOST. No. 303.

I HAVE seen in the works of a modern philosopher a map of the spots in the sun. My last Paper, of the faults and blemishes in Milton's Paradise Lost, may be considered as a piece of the same nature. To pursue the allusion: as it is observed, that among the bright parts of the luminous body above mentioned there are some which glow more intensely, and dart a stronger light than others; so, notwithstanding I have already

already shown Milton's poem to be very beautiful in general, I shall now proceed to take notice of such beauties as appear to me more exquisite than the rest. Milton has proposed the subject of his poem in the following verses:

'Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world and all our woe,
With loss of Eden, till one greater man
Restore us, and regain the blissful seat,
Sing, heav'nly muse!——'

These lines are perhaps as plain, simple, and unadorned, as any of the whole poem, in which particular the author has conformed himself to the example of Homer, and the precept of Horace.

His invocation to a work which turns in a great measure upon the creation of the world, is very properly made to the muse who inspired Moses in those books from whence our author drew his subject, and to the holy spirit, who is therein represented as operating after a particular manner in the first production of nature. This whole *exordium* rises very happily into noble language and sentiment, as I think the transition to the fable is exquisitely beautiful and natural.

The nine days' astonishment in which the angels lay entranced after their dreadful overthrow and fall from heaven, before they could recover either the use of thought or speech, is a noble *circumstance*, and very finely imagined. The division of hell into seas of fire, and into firm ground impregnated with the same furious element, with that particular circumstance of the exclusion of Hope from those infernal regions, are instances of the same great and fruitful invention.

The

The thoughts in the first speech and description of Satan, who is one of the principal actors in this poem, are wonderfully proper to give us a full idea of him. His pride, envy and revenge, obstinacy, despair, and impenitence, are all of them very artfully interwoven. In short, his first speech is a complication of all those passions which discover themselves separately in several other of his speeches in the poem. The whole part of this great enemy of mankind is filled with such incidents as are very apt to raise and terrify the reader's imagination. Of this nature, in the book now before us, is his being the first that awakens out of the general trance, with his posture on the burning lake, his rising from it, and the description of his shield and spear:

'Thus Satan talking to his nearest mate,
With head up-lift above the wave, and eyes
That sparkling blaz'd, his other parts besides
Prone on the flood, extended long and large,
Lay floating many a rood———
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames
Driv'n backward slope their pointing spires, and, roll'd
In billows, leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air
That felt unusual weight——
——His pond'rous shield
Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Thro' optic glass the Tuscan artists view
At ev'ning, from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers, or mountains, on her spotty globe.

His

His spear (to equal which the tallest pine
Hewn on Norwegian hills to be the mast
Of some great ammiral, were but a wand)
He walk'd with, to support uneasy steps
Over the burning marle——'

To which we may add his call to the fallen angels that lay plunged and stupefied in the sea of fire:

'He call'd so loud, that all the hollow deep
Of hell resounded.'

But there is no single passage in the whole poem worked up to a greater sublimity, than that wherein his person is described in those celebrated lines:

'————He, above the rest
In shape and gesture proudly eminent,
Stood like a tower, &c.'

His sentiments are every way answerable to his character, and suitable to a created being of the most exalted and most depraved nature. Such is that in which he takes possession of his place of torments:

'——Hail horrors! hail
Infernal world! and thou profoundest hell
Receive thy new possessor, one who brings
A mind not to be chang'd by place or time.'

And afterwards,

'————Here at least
We shall be free; th'Almighty hath not built
Here for his envy, will not drive us hence:
Here we may reign secure; and in my choice
To reign is worth ambition, though in hell:
Better to reign in hell than serve in heav'n.'

Amidst those impieties which this enraged spirit utters in other places of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader; his words, as the poet himself describes them, bearing only a 'semblance of worth, not substance.' He is likewise with great art described as owning his adversary to be Almighty. Whatever perverse interpretation he puts on the justice, mercy, and other attributes of the Supreme Being, he frequently confesses his omnipotence, that being the perfection he was forced to allow him, and the only consideration which could support his pride under the shame of his defeat.

Nor must I here omit that beautiful circumstance of his bursting out in tears, upon his survey of those innumerable spirits whom he had involved in the same guilt and ruin with himself:

> '———————He now prepared
> To speak; whereat their double ranks they bend
> From wing to wing, and half inclose him round
> With all his peers: Attention held them mute.
> Thrice he assay'd, and thrice in spite of scorn
> Tears, such as angels weep, burst forth——'

The catalogue of evil spirits has abundance of learning in it, and a very agreeable turn of poetry, which rises in a great measure from its describing the places where they were worshipped, by those beautiful marks of rivers so frequent among the antient poets. The author had doubtless in this place Homer's catalogue of ships, and Virgil's list of warriors, in his view. The characters of Moloch and Belial prepare the reader's mind for their respective speeches and behaviour

in

in the second and sixth book. The account of Thammuz is finely romantic, and suitable to what we read among the ancients of the worship which was paid to that idol.

'———Thammuz came next behind,
Whose annual wound in Lebanon allur'd
The Syrian damsels to lament his fate,
In am'rous ditties, all a summer's day;
While smooth Adonis from his native rock
Ran purple to the sea, suppos'd with blood
Of Thammuz yearly wounded: the love tale
Infected Sion's daughters with like heat,
Whose wanton passions in the sacred porch
Ezekiel saw; when, by the vision led,
His eye survey'd the dark idolatries
Of alienated Judah———'

The reader will pardon me if I insert as a note on this beautiful passage, the account given us by the late ingenious Mr. Maundrell of this ancient piece of worship, and probably the first occasion of such a superstition. 'We came to a fair large river—doubtless the ancient river Adonis, so famous for the idolatrous rites performed here in lamentation of Adonis. We had the fortune to see what may be supposed to be the occasion of that opinion which Lucian relates concerning this river, viz. That this stream, at certain seasons of the year, especially about the feast of Adonis, is of a bloody colour; which the heathens looked upon as proceeding from a kind of sympathy in the river for the death of Adonis, who was killed by a wild boar in the mountains out of which this stream rises. Something like this we saw actually come to pass; for the water was stained to a surprising redness; and, as we observed in travelling, had

discoloured the sea a great way into a reddish hue, casioned doubtless by a sort of minium, or red ea washed into the river by the violence of the rain, not by any stain from Adonis's blood.'

The passage in the catalogue, explaining the m ner how spirits transform themselves by contract or enlargement of their dimensions, is introduced w great judgment, to make way for several surpris accidents in the sequel of the poem. There foll one, at the very end of the first book, which is w the French critics call *marvellous*, but at the sa time *probable* by reason of the passage last mention As soon as the infernal palace is finished, we are t the multitude and rabble of spirits immediately shr themselves into a small compass, that there might room for such a numberless assembly in this capaci hall. But it is the poet's refinement upon this thou which I most admire, and which is indeed very nc in itself. For he tells us, that notwithstanding vulgar, among the fallen spirits, contracted tl forms, those of the first rank and dignity still p served their natural dimensions.

> 'Thus incorporeal spirits to smallest forms
> Reduc'd their shapes immense, and were at large,
> Though without number, still amidst the hall
> Of that infernal court. But far within,
> And in their own dimensions like themselves,
> The great seraphic lords and cherubim,
> In close recess and secret conclave sat,
> A thousand Demi-Gods on golden seats,
> Frequent and full————————'

The character of Mammon, and the description the Pandæmonium, are full of beauties.

Th

There are several other strokes in the first book wonderfully poetical, and instances of that sublime genius so peculiar to the author. Such is the description of Azazel's stature, and the infernal standard which he unfurls; as also of that ghastly light, by which the fiends appear to one another in their place of torments:

'The seat of desolation, void of light,
Save what the glimm'ring of those livid flames
Casts pale and dreadful———'

The shout of the whole host of fallen angels when drawn up in battle array;

'———The universal host up sent
A shout that tore hell's concave, and beyond
Frighted the reign of Chaos and old Night.'

The review which the leader makes of his infernal army;

'———He thro' the armed files
Darts his experienc'd eye, and soon traverse
The whole battalion views, their order due,
Their visages and stature as of Gods,
Their number last he sums; and now his heart
Distends with pride, and hard'ning in his strength
Glories———'

The flash of light which appeared upon the drawing of their swords;

'He spake; and to confirm his words out flew
Millions of flaming swords, drawn from the thighs
Of mighty cherubim; the sudden blaze
Far round illumin'd hell.———'

The sudden production of the Pandæmonium;

'Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet.'

The artificial illumination made in it;

'———From the arched roof
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets*, fed
With naphtha and asphaltus, yielded light
As from a sky———'

There are also several noble similes and allusions in the first book of Paradise Lost. And here I must observe, that when Milton alludes either to things or persons, he never quits his simile until it rises to some very great idea, which is often foreign to the occasion that gave birth to it. The resemblance does not, perhaps, last above a line or two; but the poet runs on with the hint until he has raised out of it some glorious image or sentiment, proper to inflame the mind of the reader, and to give it that sublime kind of entertainment which is suitable to the nature of a heroic poem. Those who are acquainted with Homer's and Virgil's way of writing cannot but be pleased with this kind of structure in Milton's similitudes. I am the more particular on this head, because ignorant readers, who have formed their taste upon the quaint similes and little turns of wit which are so much in vogue among modern poets, cannot relish these beauties which are of a much higher nature, and are therefore apt to censure Milton's comparisons, in which they do not see any

* Cresset, i. e. a blazing light set on a beacon; in French *croisette*, because beacons formerly had crosses on their tops. JOHNSON.

surprising

surprising points of likeness. Monsieur Perrault was a man of this vitiated relish, and for that very reason has endeavoured to turn into ridicule several of Homer's similitudes, which he calls *comparaisons à longue queue,* 'long-tail'd comparisons.' I shall conclude this Paper on the first book of Milton with the answer which monsieur Boileau makes to Perrault on this occasion: 'Comparisons,' says he, 'in odes and epic poems, are not introduced only to illustrate and embellish the discourse, but to amuse and relax the mind of the reader, by frequently disengaging him from too painful an attention to the principal subject, and by leading him into other agreeable images. Homer,' says he, 'excelled in this particular, whose comparisons abound with such images of nature as are proper to relieve and diversify his subjects. He continually instructs the reader, and makes him take notice, even in objects which are every day before his eyes, of such circumstances as he should not otherwise have observed.' To this he adds, as a maxim universally acknowledged, 'That it is not necessary in poetry for the points of the comparison to correspond with one another exactly, but that a general resemblance is sufficient; and that too much nicety in this particular savours of the rhetorician and epigrammatist.'

In short, if we look into the conduct of Homer, Virgil, and Milton, as the great fable is the soul of each poem,—so, to give their works an agreeable variety, their episodes are so many short fables, and their similes so many short episodes; to which you may add, if you please, that their metaphors are so many short similes. If the reader considers the comparisons in the first book of Milton, of the sun in an

eclipse, of the sleeping Leviathan, of the bees swarming about their hive, of the fairy dance, in the view wherein I have here placed them, he will easily discover the great beauties that are in each of those passages.

CRITIQUE ON MILTON'S PARADISE LOST. No. 309.

I HAVE before observed in general, that the persons whom Milton introduces into his poem always discover such sentiments and behaviour as are in a peculiar manner conformable to their respective characters. Every circumstance in their speeches and actions is with great justness and delicacy adapted to the persons who speak and act. As the poet very much excels in this consistency of his characters, I shall beg leave to consider several passages of the second book in this light. That superior greatness and mock-majesty which is ascribed to the prince of the fallen angels is admirably preserved in the beginning of this book. His opening and closing the debate; his taking on himself that great enterprise, at the thought of which the whole infernal assembly trembled; his encountering the hideous phantom who guarded the gates of hell, and appeared to him in all his terrors; are instances of that proud and daring mind which could not brook submission even to Omnipotence.

'Satan was now at hand, and from his seat
The monster moving onward came as fast
With horrid strides, hell trembled as he strode;
Th' undaunted fiend what this might be admir'd,
Admir'd, not fear'd———'

The

The same boldness and intrepidity of behaviour discovers itself in the several adventures which he meets with during his passage through the regions of unformed matter, and particularly in his address to those tremendous powers who are described as presiding over it.

The part of Moloch is likewise, in all its circumstances, full of that fire and fury which distinguish this spirit from the rest of the fallen angels. He is described in the first book as besmeared with the blood of human sacrifices, and delighted with the tears of parents and the cries of children. In the second book he is marked out as the fiercest spirit that fought in heaven: and if we consider the figure which he makes in the sixth book, where the battle of the angels is described, we find it every way answerable to the same furious, enraged character:

'——Where the might of Gabriel fought,
And with fierce ensigns pierc'd the deep array
Of Moloch, furious king, who him defy'd,
And at his chariot-wheels to drag him bound
Threaten'd, nor from the holy one of heav'n
Refrain'd his tongue blasphemous: but anon
Down cloven to the waste, with shatter'd arms
And uncouth pain fled bellowing———'

It may be worth while to observe, that Milton has represented this violent impetuous spirit, who is hurried on by such precipitate passions, as the *first* that rises in that assembly to give his opinion upon their present posture of affairs. Accordingly he declares himself abruptly for war, and appears incensed at his companions for losing so much time as even to deliberate upon it. All his sentiments are rash, audacious, and

and desperate. Such is that of arming themselves with their tortures, and turning their punishments upon him who inflicted them.

' ———No: let us rather choose,
Arm'd with hell flames and fury, all at once
O'er heaven's high tow'rs to force resistless way,
Turning our tortures into horrid arms
Against the tort'rer; when to meet the noise
Of his almighty engine he shall hear
Infernal thunder, and for lightning see
Black fire and horror shot with equal rage
Among his angels; and his throne itself
Mix with Tartarean sulphur, and strange fire,
His own invented torments———'

His preferring annihilation to shame or misery is also highly suitable to his character; as the comfort he draws from their disturbing the peace of heaven that if it be not victory, it is revenge, is a sentiment truly diabolical, and becoming the bitterness of this implacable spirit.

Belial is described in the first book as the idol of the lewd and luxurious. He is in the second book pursuant to that description, characterized as timorous and slothful; and if we look into the sixth book, we find him celebrated in the battle of angels for nothing but that scoffing speech which he makes to Satan on their supposed advantage over the enemy. As his appearance is uniform, and of a piece, in these three several views, we find his sentiments in the infernal assembly every way conformable to his character. Such are his apprehensions of a second battle, his horrors of annihilation, his preferring to be miserable *rather* than *not to be*. I need not observe, that the

contrast

contrast of thought in this speech, and that which precedes it, gives an agreeable variety to the debate.

Mammon's character is so fully drawn in the first book, that the poet adds nothing to it in the second. We were before told, that he was the first who taught mankind to ransack the earth for gold and silver, and that he was the architect of Pandæmonium, or the infernal palace, where the evil spirits were to meet in council. His speech in this book is every way suitable to so depraved a character. How proper is that reflection, of their being unable to taste the happiness of heaven were they actually there, in the mouth of one, who, while he was in heaven, is said to have had his mind dazzled with the outward pomps and glories of the place, and to have been more intent on the riches of the pavement than on the beatific vision! I shall also leave the reader to judge how agreeable the following sentiments are to the same character:

'————————This deep world
Of darkness do we tread? How oft amidst
Thick cloud and dark doth heav'n's all-ruling sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar
Mustering their rage, and heav'n resembles hell!
As he our darkness, cannot we his light
Imitate when we please? This desert soil
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can heav'n show more?'

Beelzebub, who is reckoned the second in dignity that fell, and is in the first book the second that awakens *out of the trance*, and confers with Satan upon

upon the situation of their affairs, maintains his rank in the book now before us. There is a wonderful majesty described in his rising up to speak. He acts as a kind of moderator between the two opposite parties, and proposes a third undertaking, which the whole assembly gives into. The motion he makes of detaching one of their body in search of a new world is grounded upon a project devised by Satan, and cursorily proposed by him in the following lines of the first book;

'Space may produce new worlds, whereof so rife
There went a fame in heav'n, that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the sons of heav'n;
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere:
For this infernal pit shall never hold
Celestial spirits in bondage, nor th' abyss
Long under darkness cover. But these thoughts
Full counsel must mature:———'

It is on this project that Beelzebub grounds his proposal:

'———What if we find
Some easier enterprise? There is a place,
(If ancient and prophetic fame in heav'n
Err not) another world, the happy seat
Of some new race call'd MAN, about this time
To be created like to us, though less
In power and excellence, but favour'd more
Of him who rules above; so was his will
Pronounc'd among the Gods, and by an oath,
That shook heav'n's whole circumference, confirm'd.'

The

The reader may observe how just it was, not to omit in the first book the project upon which the whole poem turns: as also that the prince of the fallen angels was the only proper person to give it birth, and that the next to him in dignity was the fittest to second and support it.

There is besides, I think, something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy or report in heaven, concerning the creation of man. Nothing could show more the dignity of the species, than this tradition which ran of them before their existence. They are represented to have been the talk of heaven before they were created. Virgil, in compliment to the Roman commonwealth, makes the heroes of it appear in their state of pre-existence: but Milton does a far greater honour to mankind in general, as he gives us a glimpse of them even before they are in being.

The rising of this great assembly is described in a very sublime and poetical manner:

'Their rising all at once was as the sound
Of thunder heard remote———'

The diversions of the fallen angels, with the particular account of their place of habitation, are described with great pregnancy of thought and copiousness of invention. The diversions are every way suitable to beings who had nothing left them but strength and knowledge misapplied. Such are their contentions at the race, and in feats of arms, with their entertainments in the following lines:

'Others with vast Typhæan rage more fell
Rend up both rocks and hills, and ride the air
In whirlwind, hell scarce holds the wild uproar.'

Their

Their music is employed in celebrating their own criminal exploits, and their discourse in sounding the unfathomable depths of fate, free-will, and fore-knowledge.

The several circumstances in the description of hell are finely imagined; as the four rivers which disgorge themselves into the sea of fire, the extremes of cold and heat, and the river of oblivion. The monstrous animals produced in that infernal world are represented by a single line, which gives us a more horrid idea of them than a much longer description would have done.

'. . ———————Nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and *worse*
Than fables yet have feign'd, or fear conceiv'd,
Gorgons and hydras, and chimeras dire.'

This episode of the fallen spirits, and their place of habitation, comes in very happily to unbend the mind of the reader from its attention to the debate. An ordinary poet would indeed have spun out so many circumstances to a great length, and by that means have weakened, instead of illustrated, the principal fable.

The flight of Satan to the gates of hell is finely imagined.

I have already declared my opinion of the allegory concerning Sin and Death, which is however a very finished piece in its kind, when it is not considered as a part of an epic poem. The genealogy of the several persons is contrived with great delicacy. Sin is the daughter of Satan, and Death the offspring of Sin. The incestuous mixture between Sin and Death produces

produces those monsters and hell-hounds which from time to time enter into their mother, and tear the bowels of her who gave them birth. These are the terrors of an evil conscience, and the proper fruits of Sin, which naturally rise from the apprehensions of Death. This last beautiful moral is, I think, clearly intimated in the speech of Sin, where complaining of this her dreadful issue, she adds,

'Before mine eyes in opposition sits
Grim Death my son and foe, who sets them on,
And me his parent would *full* soon devour
For want of other prey, but that he knows
His end with mine involv'd———'

I need not mention to the reader the beautiful circumstance in the last part of this quotation. He will likewise observe how naturally the three persons concerned in this allegory are tempted by one common interest to enter into a confederacy together, and how properly Sin is made the portress of hell, and the only being that can open the gates to that world of tortures.

The descriptive part of this allegory is likewise very strong, and full of sublime ideas. The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be passed over in silence, and extremely suitable to this King of Terrors. I need not mention the justness of thought which is observed in the generation of these several symbolical persons; that Sin was produced upon the first revolt of Satan, that Death appeared soon after he was cast into hell, and that the terrors of conscience

science were conceived at the gate of this place of torments. The description of the gates is very poetical, as the opening of them is full of Milton's spirit:

'——————On a sudden open fly
With impetuous recoil and jarring sound
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She open'd, but to shut
Excell'd her pow'r; the gates wide open stood,
That with extended wings a banner'd host
Under spread ensigns marching might pass through
With horse and chariots rank'd in loose array;
So wide they stood, and like a furnace mouth
Cast forth redounding smoke and ruddy flame.'

In Satan's voyage through the chaos there are several imaginary persons described, as residing in that immense waste of matter. This may perhaps be conformable to the taste of those critics who are pleased with nothing in a poet which has not life and manners ascribed to it; but, for my own part, I am pleased most with those passages in this description which carry in them a greater measure of probability, and are such as might possibly have happened. Of this kind is his first mounting in the smoke that rises from the infernal pit, his falling into a cloud of nitre, and the like combustible materials, that by their explosion still hurried him forward in his voyage; his springing upward like a pyramid of fire, with his laborious passage through that confusion of elements which the poet calls

'The womb of Nature, and perhaps her grave.'

The

The glimmering light which shot into the chaos from the utmost verge of the creation, with the distant discovery of the earth that hung close by the moon, are wonderfully beautiful and poetical.

CRITIQUE ON MILTON'S PARADISE LOST. No. 315.

HORACE advises a poet to consider thoroughly the nature and force of his genius. Milton seems to have known perfectly well wherein his strength lay, and has therefore chosen a subject entirely conformable to those talents of which he was master. As his genius was wonderfully turned to the sublime, his subject is the noblest that could have entered into the thoughts of man.

Every thing that is truly great and astonishing has a place in it. The whole system of the intellectual world; the chaos, and the creation; heaven, earth, and hell; enter into the constitution of his poem.

Having in the first and second books represented the infernal world with all its horrors, the thread of his fable naturally leads him into the opposite regions of bliss and glory.

If Milton's majesty forsakes him any where, it is in those parts of his poem where the divine persons are introduced as speakers. One may, I think, observe, that the author proceeds with a kind of fear and trembling, whilst he describes the sentiments of the Almighty. He dares not give his imagination its full play, but chooses to confine himself to such thoughts as are drawn from the books of the most orthodox divines, and to such expressions as may be met with in

 scripture.

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scripture. The beauties, therefore, which we are to look for in these speeches, are not of a poetical nature, nor so proper to fill the mind with sentiments of grandeur as with thoughts of devotion. The passions which they are designed to raise, are a divine love and religious fear. The particular beauty of the speeches in the third book consists in that shortness and perspicuity of style in which the poet has couched the greatest mysteries of christianity, and drawn together, in a regular scheme, the whole dispensation of Providence with respect to man. He has represented all the abstruse doctrines of predestination, free-will and grace, as also the great points of incarnation and redemption, (which naturally grow up in a poem that treats of the fall of man,) with great energy of expression, and in a clearer and stronger light than I ever met with in any other writer. As these points are dry in themselves to the generality of readers, the concise and clear manner in which he has treated them is very much to be admired, as is likewise that particular art which he has made use of in the interspersing of all those graces of poetry which the subject was capable of receiving.

The survey of the whole creation, and of every thing that is transacted in it, is a prospect worthy of Omniscience; and as much above that in which Virgil has drawn his Jupiter, as the Christian idea of the Supreme Being is more rational and sublime than that of the heathens. The particular objects on which he is described to have cast his eye are represented in the most beautiful and lively manner:

'Now had th'Almighty Father from above
(From the pure empyrean where he sits

High

High thron'd above all height) bent down his eye,
His own works and their works at once to view.
About him all the sanctities of heav'n
Stood thick as stars, and from his sight receiv'd
Beatitude past utt'rance. On his right
The radiant image of his glory sat,
His only Son. On earth he first beheld
Our two first parents, yet the only two
Of mankind, in the happy garden plac'd,
Reaping immortal fruits of joy and love;
Uninterrupted joy, unrival'd love,
In blissful solitude. He then survey'd
Hell and the gulph between, and Satan there
Coasting the wall of heav'n on this side night,
In the dun air sublime; and ready now
To stoop with wearied wings and willing feet
On the bare outside of this world, that seem'd
Firm land imbosom'd without firmament;
Uncertain which, in ocean or in air.
Him God beholding from his prospect high,
Wherein past, present, future he beholds,
Thus to his only son foreseeing spake.'

Satan's approach to the confines of the creation is finely imaged in the beginning of the speech which immediately follows. The effects of this speech in the blessed spirits, and in the divine person to whom it was addressed, cannot but fill the mind of the reader with a secret pleasure and complacency:

'Thus while God spake, ambrosial fragrance fill'd
All heav'n, and in the blessed spirits elect
Sense of new joy ineffable diffus'd.
Beyond compare the Son of God was seen
Most glorious; in him all his Father shone
Substantially expressed; and in his face

Divine compassion visibly appear'd,
Love without end, and without measure grace.'

I need not point out the beauty of that circumstance, wherein the whole host of angels are represented as standing mute; nor show how proper the occasion was to produce such a silence in heaven. The close of this divine colloquy, with the hymn of angels that follows upon it, are so wonderfully beautiful and poetical, that I should not forbear inserting the whole passage, if the bounds of my Paper would give me leave.

'No sooner had th'Almighty ceas'd, but all
The multitude of angels with a shout
(Loud as from numbers without number, sweet
As from blest voices) utt'ring joy, heav'n rung
With jubilee, and loud Hosannas fill'd
Th' eternal regions; &c. &c.———'

Satan's walk upon the outside of the universe, which at a distance appeared to him of a globular form, but, upon his nearer approach, looked like an unbounded plain, is natural and noble: as his roaming upon the frontiers of the creation between that mass of matter, which was wrought into a world, and that shapeless unformed heap of materials which still lay in chaos and confusion, strikes the imagination with something astonishingly great and wild. I have before spoken of the Limbo of Vanity, which the poet places upon this outermost surface of the universe, and shall here explain myself more at large on that, and other parts of the poem, which are of the same shadowy nature.

Aristotle observes, that the fable of an epic poem should abound in circumstances that are both credible and

and astonishing; or, as the French critics choose to phrase it, the fable should be filled with the probable and the marvellous. This rule is as fine and just as any in Aristotle's whole Art of Poetry.

If the fable is only probable, it differs nothing from a true history; if it is only marvellous, it is no better than a romance. The great secret therefore of heroic poetry is to relate such circumstances as may produce in the reader at the same time both belief and astonishment. This is brought to pass in a well chosen fable, by the account of such things as have really happened, or at least of such things as have happened according to the received opinions of mankind. Milton's fable is a master-piece of this nature; as the war in heaven, the condition of the fallen angels, the state of innocence, the temptation of the serpent, and the fall of man, though they are very astonishing in themselves, are not only credible, but actual points of faith.

The next method of reconciling miracles with credibility is by a happy invention of the poet; as, in particular, when he introduces agents of a superior nature, who are capable of effecting what is wonderful, and what is not to be met with in the ordinary course of things. Ulysses's ship being turned into a rock, and Æneas's fleet into a shoal of water-nymphs, though they are very surprising accidents, are nevertheless probable when we are told that they were the gods who thus transformed them. It is this kind of machinery which fills the poems both of Homer and Virgil with such circumstances as are wonderful but not impossible, and so frequently produce in the reader the most pleasing passion that can rise in the mind of man, which is admiration. If there be any

instance in the Æneid liable to exception upon this account, it is in the beginning of the third book, where Æneas is represented as tearing up the myrtle that dropped blood. To qualify this wonderful circumstance, Polydorus tells a story from the root of the myrtle, that the barbarous inhabitants of the country having pierced him with spears and arrows, the wood which was left in his body took root in his wounds, and gave birth to that bleeding tree. This circumstance seems to have the marvellous without the probable, because it is represented as proceeding from natural causes, without the interposition of any God, or other supernatural power capable of producing it. The spears and arrows grow of themselves without so much as the modern help of an inchantment. If we look into the fiction of Milton's fable, though we find it full of surprising incidents, they are generally suited to our notions of the things and persons described, and tempered with a due measure of probability. I must only make an exception to the Limbo of Vanity, with his episode of Sin and Death, and some of his imaginary persons in his Chaos. These passages are astonishing, but not credible; the reader cannot so far impose upon himself as to see a possibility in them; they are the description of dreams and shadows, not of things or persons. I know that many critics look upon the stories of Circe, Polypheme, the Sirens, nay the whole Odyssey and Iliad, to be allegories: but allowing this to be true, they are fables, which, considering the opinions of mankind that prevailed in the age of the poet, might possibly have been according to the letter. The persons are such as might have acted what is ascribed to them, as the circumstances in which they are represented might possibly

possibly have been truth and realities. This appearance of probability is so absolutely requisite in the greater kinds of poetry, that Aristotle observes the ancient tragic writers made use of the names of such great men as had actually lived in the world, though the tragedy proceeded upon adventures they were never engaged in, on purpose to make the subject more credible. In a word, besides the hidden meaning of an epic allegory, the plain literal sense ought to appear probable. The story should be such as an ordinary reader may acquiesce in, whatever natural, moral, or political truth may be discovered in it by men of greater penetration.

Satan, after having long wandered upon the surface or outmost wall of the universe, discovers at last a wide gap in it, which led into the creation, and is described as the opening through which the angels pass to and fro into the lower world, upon their errands to mankind. His sitting upon the brink of this passage and taking a survey of the whole face of nature, that appeared to him new and fresh in all its beauties, with the simile illustrating this circumstance, fills the mind of the reader with as surprising and glorious an idea as any that arises in the whole poem. He looks down into that vast hollow of the universe with the eye, or (as Milton calls it in his first book) with the ken of an angel. He surveys all the wonders in this immense amphitheatre that lie between both the poles of heaven, and takes in at one view the whole round of the creation.

His flight between the several worlds that shined on every side of him, with the particular description of the sun, are set forth in all the wantonness of a luxuriant imagination. His shape, speech, and behaviour,

upon his transforming himself into an angel of light, are touched with exquisite beauty. The poet's thought of directing Satan to the sun, which in the vulgar opinion of mankind is the most conspicuous part of the creation, the placing in it an angel, is a circumstance very finely contrived, and the more adjusted to a poetical probability, as it was a received doctrine among the most famous philosophers, that every orb had its *intelligence;* and as an apostle in sacred writ is said to have seen such an angel in the sun. In the answer which this angel returns to the disguised evil spirit, there is such a becoming majesty as is altogether suitable to a superior being. The part of it in which he represents himself as present at the creation, is very noble in itself, and not only proper where it is introduced, but requisite to prepare the reader for what follows in the seventh book:

> 'I saw when at his word the formless mass,
> This world's material mould, came to a heap:
> Confusion heard his voice, and wild uproar
> Stood rul'd, stood vast infinitude confin'd;
> Till at his second bidding darkness fled,
> Light shone, &c.'

In the following part of the speech he points out the earth with such circumstances, that the reader can scarce forbear fancying himself employed on the same distant view of it:

> 'Look downward on the globe whose hither side
> With light from hence, tho' but reflected, shines;
> That place is earth, the seat of man, that light
> His day, &c.'

I must not conclude my reflections upon this third book of Paradise Lost, without taking notice of that

that celebrated complaint of Milton with which it opens, and which certainly deserves all the praises that have been given it; though, as I have before hinted, it may rather be looked on as an excrescence than as an essential part of the poem. The same observation might be applied to that beautiful digression upon hypocrisy in the same book.

CRITIQUE ON MILTON'S PARADISE LOST. No. 321.

THOSE who know how many volumes have been written on the poems of Homer and Virgil will easily pardon the length of my discourse upon Milton. The Paradise Lost is looked upon by the best judges as the greatest production, or at least the noblest work of genius, in our language, and therefore deserves to be set before an English reader in its full beauty. For this reason, though I have endeavoured to give a general idea of its graces and imperfections in my six first Papers, I thought myself obliged to bestow one upon every book in particular. The first three books I have already dispatched, and am now entering upon the fourth. I need not acquaint my reader that there are multitudes of beauties in this great author, especially in the descriptive parts of this poem, which I have not touched upon, it being my intention to point out those only which appear to me the most exquisite, or those which are not so obvious to ordinary readers. Every one that has read the critics who have written upon the Odyssey, the Iliad, and the Æneid, knows very well, that though they agree in their opinions of the great beauties in those poems, they have nevertheless each

each of them discovered several master-strokes which have escaped the observation of the rest. In the same manner, I question not but any writer who shall treat of this subject after me may find several beauties in Milton which I have not taken notice of. I must likewise observe, that as the greatest masters of critical learning differ among one another, as to some particular points in an epic poem, I have not bound myself scrupulously to the rules which any one of them has laid down upon that art, but have taken the liberty sometimes to join with one, and sometimes with another, and sometimes to differ from all of them, when I have thought that the reason of the thing was on my side.

We may consider the beauties of the fourth book under three heads. In the first are those pictures of still-life which we meet with in the description of Eden, Paradise, Adam's bower, &c. In the next are the machines, which comprehend the speeches and behaviour of the good and bad angels. In the last is the conduct of Adam and Eve, who are the principal actors in the poem.

In the description of Paradise, the poet has observed Aristotle's rule of lavishing all the ornaments of diction on the weak unactive parts of the fable which are not supported by the beauty of sentiments and characters. Accordingly the reader may observe, that the expressions are more florid and elaborate in these descriptions than in most other parts of the poem. I must further add, that though the drawings of gardens, rivers, rainbows, and the like dead pieces of nature, are justly censured in a heroic poem, when they run out into an unnecessary length; the description of Paradise would have been faulty, had not the

poet been very particular in it, not only as it is the scene of the principal action, but as it is requisite to give us an idea of that happiness from which our first parents fell. The plan of it is wonderfully beautiful, and formed upon the short sketch which we have of it in holy writ. Milton's exuberance of imagination has poured forth such a redundancy of ornaments on this seat of happiness and innocence, that it would be endless to point out each particular.

I must not quit this head, without further observing, that there is scarce a speech of Adam and Eve in the whole poem, wherein the sentiments and allusions are not taken from this their delightful habitation. The reader, during their whole course of action, always finds himself in the walks of Paradise. In short, as the critics have remarked, that in those poems wherein shepherds are actors, the thoughts ought always to take a tincture from the woods, fields, and rivers; so we may observe, that our first parents seldom lose sight of their happy station in any thing they speak or do; and, if the reader will give me leave to use the expression, that their thoughts are always Paradisiacal.

We are in the next place to consider the machines of the fourth book. Satan being now within prospect of Eden, and looking round upon the glories of the creation, is filled with sentiments different from those which he discovered whilst he was in hell. The place inspires him with thoughts more adapted to it. He reflects upon the happy condition from whence he fell, and breaks forth into a speech that is softened with several transient touches of remorse and self-accusation: but at length he confirms himself in impenitence, and in his design of drawing man into his own

own state of guilt and misery. This conflict of passions is raised with a great deal of art, as the opening of his speech to the Sun is very bold and noble *.

'O thou that with surpassing glory crown'd,
Look'st from thy sole dominion like the God
Of this new world; at whose sight all the stars
Hide their diminish'd heads; to thee I call,
But with no friendly voice; and add thy name,
O sun! to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell, how glorious once above thy sphere.'

This speech is, I think, the finest that is ascribed to Satan in the whole poem. The evil spirit afterwards proceeds to make his discoveries concerning our first parents, and to learn after what manner they may be best attacked. His bounding over the walls of Paradise; his sitting in the shape of a cormorant upon the tree of life, which stood in the centre of it, and overtopped all the other trees of the garden; his alighting among the herd of animals, which are so beautifully represented as playing about Adam and Eve; together with his transforming himself into different shapes, in order to hear their conversation; are circumstances that give an agreeable surprise to the reader, and are devised with great art, to connect that series of adventures in which the poet has engaged this artificer of fraud.

The thought of Satan's transformation into a cormorant, and placing himself on the tree of life, seems raised upon that passage in the Iliad where two dei-

* When Milton meant to have made only a tragedy of Paradise Lost, he purposed to begin it with the first ten lines of this speech.

ties

ties are described as perching on the top of an oak in the shape of vultures.

His planting himself at the ear of Eve under the form of a toad, in order to produce vain dreams and imaginations, is a circumstance of the same nature; as his starting up in his own form is wonderfully fine, both in the literal description, and in the moral which is concealed under it. His answer upon his being discovered, and demanded to give an account of himself, is conformable to the pride and intrepidity of his character:

'Know ye not then, said Satan, fill'd with scorn,
Know ye not me? Ye knew me once no mate
For you, there sitting where you durst not soar:
Not to know me argues yourselves unknown,
The lowest of your throng——'

Zephon's rebuke, with the influence it had on Satan, is exquisitely graceful and moral. Satan is afterwards led away to Gabriel, the chief of the guardian angels who kept watch in Paradise. His disdainful behaviour on this occasion is so remarkable a beauty, that the most ordinary reader cannot but take notice of it. Gabriel's discovering his approach at a distance is drawn with great strength and liveliness of imagination:

'O friends, I hear the tread of nimble feet
Hasting this way, and now by glimpse discern
Ithuriel and Zephon through the shade,
And with them comes a third of regal port,
But faded splendor wan; who by his gait
And fierce demeanor seems the prince of hell;
Not likely to part hence without contest:
Stand firm, for in his look defiance low'rs.'

The

The conference between Gabriel and Satan abounds with sentiments proper for the occasion, and suitable to the persons of the two speakers. Satan clothing himself with terror when he prepares for the combat is truly sublime, and at least equal to Homer's description of Discord celebrated by Longinus, or to that of Fame in Virgil, who are both represented with their feet standing upon the earth and their heads reaching above the clouds:

'While thus he spake, th' angelic squadron bright
Turn'd fiery red, sharp'ning in mooned horns
Their phalanx, and began to hem him round
With ported spears, &c.
. . . On th' other side Satan, alarm'd,
Collecting all his might, dilated stood
Like Teneriff, or Atlas, unremov'd:
His stature reach'd the sky, and on his crest
Sat horror plum'd——'

I must here take notice, that Milton is every where full of hints and sometimes literal translations taken from the greatest of the Greek and Latin poets. But this I may reserve for a discourse by itself, because I would not break the thread of these Speculations, that are designed for English readers, with such reflections as would be of no use but to the learned.

I must, however, observe in this place, that the breaking off the combat between Gabriel and Satan, by the hanging out of the golden scales in heaven, is a refinement upon Homer's thought, who tells us, that before the battle between Hector and Achilles, Jupiter weighed the event of it in a pair of scales. The reader may see the whole passage in the 22d Iliad.

Virgil, before the last decisive combat, describes Jupiter

piter in the same manner, as weighing the fates of Turnus and Æneas. Milton, though he fetched this beautiful circumstance from the Iliad and Æneid, does not only insert it as a poetical embellishment, like the authors above mentioned, but makes an artful use of it for the proper carrying on of his fable, and for the breaking off the combat between the two warriors, who were upon the point of engaging. To this we may further add, that Milton is the more justified in this passage, as we find the same noble allegory in holy writ, where a wicked prince, some few hours before he was assaulted and slain, is said to have been 'weighed in the scales, and to have been found wanting.'

I must here take notice, under the head of the machines, that Uriel's gliding down to the earth upon a sun-beam, with the poet's device to make him descend, as well in his return to the sun as in his coming from it, is a prettiness that might have been admired in a little fanciful poet, but seems below the genius of Milton. The description of the host of armed angels walking their nightly round in Paradise, is of another spirit:

> 'So saying, on he led his radiant files,
> Dazzling the moon;'

as that account of the hymns which our first parents used to hear them sing in these their midnight walks, is altogether divine, and inexpressibly amusing to the imagination.

We are in the last place to consider the parts which Adam and Eve act in the fourth book. The description of them, as they first appeared to Satan, is exquisitely drawn, and sufficient to make the fallen angel gaze

gaze upon them with all that astonishment and th emotions of envy in which he is represented.

'Two of far nobler shape, erect and tall,
God-like erect! with native honour clad
In naked majesty, seem'd lords of all:
And worthy seem'd; for in their looks divine
The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure;
Severe, but in true filial freedom plac'd:
For contemplation he and valour form'd,
For softness she and sweet attractive grace;
He for God only, she for God in him.
His fair large front, and eye sublime, declar'd
Absolute rule; and hyacinthin locks
Round from his parted forelock manly hung
Clust'ring; but not beneath his shoulders broad.
She, as a veil, down to her slender waist
Her unadorned golden tresses wore
Dis-shevel'd, but in wanton ringlets wav'd.
So pass'd they naked on, nor shunn'd the sight
Of God or angel, for they thought no ill:
So hand in hand they pass'd, the loveliest pair
That ever since in love's embraces met.'

There is a fine spirit of poetry in the lines which fo low, wherein they are described as sitting on a bed flowers by the side of a fountain, amidst a mixed a sembly of animals.

The speeches of these two first lovers flow equa from passion and sincerity. The professions th make to one another are full of warmth; but at t same time founded on truth. In a word, they a the gallantries of Paradise:

'——Wh

'———When Adam first of men ——
Sole partner and sole part of all these joys,
Dearer thyself than all :———
But let us ever praise him and extol
His bounty, following our delightful task,
To prune those growing plants, and tend these flow'rs;
Which were it toilsome, yet with thee were sweet.
'To whom thus Eve replied: O thou for whom,
And from whom, I was form'd, flesh of thy flesh,
And without whom am to no end, my guide
And head, what thou hast said is just and right,
For we to him indeed all praises owe,
And daily thanks; I chiefly, who enjoy
So far the happier lot, enjoying thee
Pre-eminent by so much odds, while thou
Like consort to thyself canst no where find, &c.'

The remaining part of Eve's speech, in which she gives an account of herself upon her first creation, and the manner in which she was brought to Adam, is, I think, as beautiful a passage as any in Milton, or perhaps in any other poet whatsoever. These passages are all worked off with so much art, that they are capable of pleasing the most delicate reader, without offending the most severe.

'That day I oft remember, when from sleep, &c.'

A poet of less judgment and invention than this great author would have found it very difficult to have filled these tender parts of the poem with sentiments proper for a state of innocence; to have described the warmth of love, and the professions of it, without artifice or hyperbole; to have made the man speak the most endearing things without descending from his natural dignity, and the woman receiving

them without departing from the modesty of her character: in a word, to adjust the prerogatives of wisdom and beauty, and make each appear to the other in its proper force and loveliness. This mutual subordination of the two sexes is wonderfully kept up in the whole poem, as particularly in the speech of Eve I have before mentioned, and upon the conclusion of it in the following lines:

> 'So spake our general mother, and with eyes
> Of conjugal attraction unreprov'd,
> And meek surrender, half embracing lean'd
> On our first father; half her swelling breast
> Naked met his under the flowing gold
> Of her loose tresses hid; he in delight
> Both of her beauty and submissive charms
> Smil'd with superior love———'

The poet adds, that the devil turned away with envy at the sight of so much happiness.

We have another view of our first parents in their evening discourses, which is full of pleasing images, and sentiments suitable to their condition and characters. The speech of Eve, in particular, is dressed up in such a soft and natural turn of words and sentiments as cannot be sufficiently admired.

I shall close my reflections upon this book with observing the masterly transition which the poet makes to their evening worship in the following lines:

> 'Thus at their shady lodge arriv'd, both stood,
> Both turn'd, and under open sky ador'd
> The God that made both sky, air, earth, and heav'n,
> Which they beheld; the moon's resplendent globe,
> And starry pole: *Thou also mad'st the night,*
> *Maker omnipotent, and thou the day,* &c.'

Most

Most of the modern heroic poets have imitated the ancients in beginning a speech without premising that the person said thus or thus; but as it is easy to imitate the ancients in the omission of two or three words, it requires judgment to do it in such a manner as they shall not be missed, and that the speech may begin naturally without them. There is a fine instance of this kind out of Homer, in the twenty-third chapter of Longinus.

CRITIQUE ON MILTON'S PARADISE LOST. No. 327.

We were told in the foregoing book how the evil spirit practised upon Eve as she lay asleep, in order to inspire her with thoughts of vanity, pride, and ambition. The author, who shows a wonderful art throughout his whole poem in preparing the reader for the several occurrences that arise in it, founds upon the above-mentioned circumstance the first part of the fifth book. Adam upon his awaking finds Eve still asleep, with an unusual discomposure in her looks. The posture in which he regards her is described with a tenderness not to be expressed, as the whisper with which he awakens her is the softest that ever was conveyed to a lover's ear.

'His wonder was, to find unwaken'd Eve
With tresses discompos'd, and glowing cheek,
As through unquiet rest: he on his side
Leaning half-rais'd, with looks of cordial love
Hung over her enamour'd, and beheld
Beauty which, whether waking or asleep,
Shot forth peculiar graces: then, with voice
Mild as when Zephyrus or Flora breathes,

Her hand soft touching, whisper'd thus: Awake,
My fairest, my espous'd, my latest found,
Heaven's last, best gift, my ever new delight!
Awake: the morning shines, and the fresh field
Calls us; we lose the prime, to mark how spring
Our tender plants, how blows the citron grove,
What drops the myrrh, and what the balmy reed,
How nature paints her colours, how the bee
Sits on the bloom extracting liquid sweet.
Such whispering wak'd her, but with startled eye
On Adam, whom embracing, thus she spake:
O sole, in whom my thoughts find all repose,
My glory, my perfection! glad I see
Thy face, and morn return'd———'

I cannot but take notice that Milton, in the conferences between Adam and Eve, had his eye very frequently upon the book of Canticles, in which there is a noble spirit of eastern poetry, and very often not unlike what we meet with in Homer, who is generally placed near the age of Solomon. I think there is no question but the poet in the preceding speech remembered those two passages, which are spoken on the like occasion, and filled with the same pleasing images of nature.

'My beloved spake, and said unto me, Rise up, my love, my fair-one, and come away; for lo the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land. The fig-tree putteth forth her green figs, and the vines with the tender grapes give a good smell. Arise, my love, my fair-one, and come away.

'Come, my beloved, let us go forth into the field, let us get up early to the vineyards, let us see if the vine

vine flourish, whether the tender grapes appear, and the pomegranates bud forth.'

His preferring the garden of Eden to that

'————where the sapient king
Held dalliance with his fair Egyptian spouse,'

shows that the poet had this delightful scene in his mind.

Eve's dream is full of those high conceits engendering pride, which, we are told, the devil endeavoured to instil into her. Of this kind is that part of it where she fancies herself awakened by Adam in the following beautiful lines:

'Why sleep'st thou, Eve? Now is the pleasant time,
The cool, the silent, save where silence yields
To the night-warbling bird, that now awake
Tunes sweetest his love-labour'd song; now reigns
Full orb'd the moon, and with more pleasing light
Shadowy sets off the face of things. In vain,
If none regard. Heav'n wakes with all his eyes,
Whom to behold but thee, nature's desire,
In whose sight all things joy with ravishment,
Attracted by thy beauty still to gaze!'

An injudicious poet would have made Adam talk through the whole work in such sentiments as these; but flattery and falsehood are not the courtship of Milton's Adam, and could not be heard by Eve in her state of innocence, excepting only in a dream produced on purpose to taint her imagination. Other vain sentiments of the same kind, in this relation of her dream, will be obvious to every reader. Though the catastrophe of the poem is finely presaged on this occasion, the particulars of it are so artfully shadowed, that they

do not anticipate the story which follows in the nin
work. I shall only add, that though the vision its
is founded upon truth, the circumstances of it are fi
of that wildness and inconsistency which are natu
to a dream. Adam, conformable to his superior ch
racter for wisdom, instructs and comforts Eve up
this occasion:

'So cheer'd he his fair spouse, and she was cheer'd;
But silently a gentle tear let fall
From either eye, and wip'd them with her hair;
Two other precious drops, that ready stood
Each in their crystal sluice, he, ere they fell,
Kiss'd, as the gracious signs of sweet remorse
And pious awe, that fear'd to have offended.'

The morning hymn is written in imitation of one
those psalms where, in the overflowings of gratitu
and praise, the psalmist calls not only upon the ang
but upon the most conspicuous parts of the inanim
creation, to join with him in extolling their comm
maker. Invocations of this nature fill the mind w
glorious ideas of God's works, and awaken that divi
enthusiasm which is so natural to devotion. But
this calling upon the dead parts of nature is at
times a proper kind of worship, it was in a particu
manner suitable to our first parents, who had the c
ation fresh upon their minds, and had not seen t
various dispensations of providence, nor consequen
could be acquainted with those many topics of pra
which might afford matter to the devotions of th
posterity. I need not remark the beautiful spirit
poetry which runs through this whole hymn, nor t
holiness of that resolution with which it concludes.

Having already mentioned those speeches wh

are assigned to the persons in this poem, I proceed to the description which the poet gives of Raphael. His departure from before the throne, and his flight through the choirs of angels, is finely imagined. As Milton every where fills his poem with circumstances that are marvellous and astonishing, he describes the gate of heaven as framed after such a manner that it opened of itself upon the approach of the angel who was to pass through it:

'————Till at the gate
Of heaven arriv'd, the gate self-open'd wide,
On golden hinges turning, as, by work
Divine, the sov'reign architect had fram'd.'

The poet here seems to have regarded two or three passages in the 18th Iliad, as that in particular where, speaking of Vulcan, Homer says, that he had made twenty tripodes running on golden wheels, which, upon occasion, might go of themselves to the assembly of the gods, and, when there was no more use for them, return again after the same manner. Scaliger has rallied Homer very severely upon this point, as M. Dacier has endeavoured to defend it. I will not pretend to determine whether, in this particular of Homer, the marvellous does not lose sight of the probable. As the miraculous workmanship of Milton's gates is not so extraordinary as this of the tripodes, so I am persuaded he would not have mentioned it had he not been supported in it by a passage in the Scripture which speaks of wheels in heaven that had life in them, and moved of themselves, or stood still, in conformity with the cherubim whom they accompanied.

There is no question but Milton had this circumstance in his thoughts, because in the following book

he describes the chariot of the Messiah with living wheels, according to the plan in Ezekiel's vision:

' ——————Forth rush'd with whirlwind sound
The chariot of Paternal Deity,
Flashing thick flames, wheel within wheel undrawn,
Itself instinct with spirit——————'

I question not but Bossu, and the two Daciers, who are for vindicating every thing that is censured in Homer by something parallel in Holy Writ, would have been very well pleased had they thought of confronting Vulcan's tripodes with Ezekiel's wheels.

Raphael's descent to the earth, with the figure of his person, is represented in very lively colours. Several of the French, Italian, and English poets have given a loose to their imaginations in the description of angels; but I do not remember to have met with any so finely drawn, and so conformable to the notions which are given of them in Scripture, as this in Milton. After having set him forth in all his heavenly plumage, and represented him as alighting upon the earth, the poet concludes his description with a circumstance which is altogether new, and imagined with the greatest strength of fancy:

' ——————Like Maia's son he stood,
And shook his plumes, that heav'nly fragrance fill'd
The circuit wide ——————'

Raphael's reception by the guardian angels; his passing through the wilderness of sweets; his distant appearance to Adam; have all the graces that poetry is capable of bestowing. The author afterwards gives us a particular description of Eve in her domestic employments:

'So

'So saying, with dispatchful looks in haste
She turns, on hospitable thoughts intent,
What choice to choose for delicacy best,
What order, so contriv'd as not to mix
Tastes, not well join'd, inelegant, but bring
Taste after taste, upheld with kindliest change;
Bestirs her then, &c.'

Though in this, and other parts of the same book, the subject is only the housewifery of our first parent, it is set off with so many pleasing images and strong expressions, as make it none of the least agreeable parts in this divine work.

The natural majesty of Adam, and at the same time his submissive behaviour to the superior Being who had vouchsafed to be his guest; the solemn hail which the angel bestows upon the mother of mankind, with the figure of Eve ministering at the table; are circumstances which deserve to be admired.

Raphael's behaviour is every way suitable to the dignity of his nature, and to that character of a sociable spirit with which the author has so judiciously introduced him. He had received instructions to converse with Adam as one friend converses with another, and to warn him of the enemy who was contriving his destruction: accordingly he is represented as sitting down at table with Adam, and eating of the fruits of Paradise. The occasion naturally leads him to his discourse on the food of angels. After having thus entered into conversation with man upon more indifferent subjects, he warns him of his obedience, and makes a natural transition to the history of that angel who was employed in the circumvention of our first parents.

Had I followed monsieur Bossu's method in my first

first paper on Milton, I should have dated the action of Paradise Lost from the beginning of Raphael's speech in this book, as he supposes the action of the Æneid to begin in the second book of that poem. could allege many reasons for my drawing the action of the Æneid rather from its immediate beginning in the first book than from its remote beginning in the second, and show why I have considered the sacking of Troy as an episode, according to the common acceptation of that word. But as this would be a dry, unentertaining piece of criticism, and perhaps unnecessary to those who have read my first Paper, I shall not enlarge upon it. Whichever of the notions be true, the unity of Milton's action is preserved according to either of them; whether we consider the fall of man in its immediate beginning, as proceeding from the resolutions taken in the infernal council, or in its more remote beginning, as proceeding from the first revolt of the angels in heaven. The occasion which Milton assigns for this revolt, as it is founded on hints in Holy Writ, and on the opinion of some great writers, so it was the most proper that the poet could have made use of.

The revolt in heaven is described with great force of imagination and a fine variety of circumstances. The learned reader cannot but be pleased with the poet's imitation of Homer in the last of the following lines:

> 'At length into the limits of the north
> They came, and Satan took his royal seat
> High on a hill, far blazing, as a mount
> Rais'd on a mount, with pyramids and tow'rs
> From diamond quarries hewn, and rocks of gold,
> The palace of great Lucifer, (so call

The

That structure in the dialect of men
Interpreted)——'

Homer mentions persons and things, which he tells us in the language of the gods are called by different names from those they go by in the language of men. Milton has imitated him with his usual judgment in this particular place, wherein he has likewise the authority of Scripture to justify him. The part of Abdiel, who was the only spirit that in this infinite host of angels preserved his allegiance to his Maker, exhibits to us a noble moral of religious singularity. The zeal of the seraphim breaks forth in a becoming warmth of sentiments and expressions, as the character which is given us of him denotes that generous scorn and intrepidity which attends heroic virtue. The author doubtless designed it as a pattern to those who live among mankind in their present state of degeneracy and corruption:

'So spake the seraph Abdiel, faithful found
Among the faithless, faithful only he;
Among innumerable false, unmov'd,
Unshaken, unseduc'd, unterrify'd,
His loyalty he kept, his love, his zeal:
Nor number, nor example, with him wrought
To swerve from truth, or change his constant mind,
Though single. From amidst them forth he pass'd,
Long way thro' hostile scorn, which he sustain'd
Superior, nor of violence fear'd aught;
And, with retorted scorn, his back he turn'd
On those proud tow'rs to swift destruction doom'd.'

CRITICAL ON MILTON'S PARADISE LOST. No. 333.

We are now entering upon the sixth book of Paradise Lost, in which the poet describes the battle of the angels; having raised his reader's expectation, and prepared him for it by several passages in my observations on the former books, having purposely reserved them for the opening of this, the subject of which gave occasion to them. The author's imagination was so inflamed with this great scene of action, that wherever he speaks of it, he rises, if possible, above himself. Thus, where he mentions Satan in the beginning of his poem:

'————Him the almighty Power
Hurl'd headlong flaming from th' ethereal sky,
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms.'

We have likewise several noble hints of it in the infernal conference:

'O prince! O chief of many throned powers
That led the embattled seraphim to war,
'Twas well I saw and met the dire event,
That with sad overthrow and foul defeat
Hath lost us heav'n, and all this mighty host
In horrible destruction laid thus low.
But see, the angry victor has recall'd
His ministers of vengeance and pursuit
Back to the gates of heav'n. The sulphurous hail,
Shot after us in storm, o'erblown, hath laid
The fiery surge that from the precipice

Of

Of heav'n received us falling: and the thunder,
Wing'd with red lightning and impetuous rage,
Perhaps has spent his shafts, and ceases now
To bellow through the vast and boundless deep.'

There are several other very sublime images on the same subject in the first book, as also in the second:

'What! when we fled amain, pursued and struck
With heav'n's afflicting thunder, and besought
The deep to shelter us; this hell then seem'd
A refuge from those wounds—'

In short, the poet never mentions any thing of this battle, but in such images of greatness and terror as are suitable to the subject. Among several others I cannot forbear quoting that passage, where the Power, who is described as presiding over the chaos, speaks in the third book:

'Thus Satan; and him thus the Anarch old,
With falt'ring speech and visage incompos'd,
Answer'd: I know thee, stranger, who thou art;
That mighty leading angel who of late
Made head against heav'n's King, tho' overthrown,
I saw and heard; for such a num'rous host
Fled not in silence through the frighted deep
With ruin upon ruin, rout on rout,
Confusion worse confounded; and heav'n's gates
Pour'd out by millions her victorious bands
Pursuing———'

It required great pregnancy of invention and strength of imagination to fill this battle with such circumstances as should raise and astonish the mind of the reader; and at the same time an exactness of judgment to avoid every thing that might appear light or trivial.

trivial. Those who look into Homer are surp
to find his battles still rising one above another,
improving in horror to the conclusion of the I
Milton's fight of angels is wrought up with the s
beauty. It is ushered in with such signs of w
as are suitable to Omnipotence incensed. The
engagement is carried on under a cope of fire, o
sioned by the flights of innumerable burning
and arrows which are discharged from either h
The second onset is still more terrible; as it is
with those artificial thunders, which seem to make
victory doubtful, and produce a kind of consterna
even in the good angels. This is followed by
tearing up of mountains and promontories; till in
last place Messiah comes forth in the fullness of
jesty and terror. The pomp of his appearance, an
the roarings of his thunders, the flashes of his li
nings, and the noise of his chariot-wheels, is desc
with the utmost flights of human imagination.

There is nothing in the first and last day's eng
ment which does not appear natural, and agre
enough to the ideas most readers would conceive
fight between two armies of angels.

The second day's engagement is apt to startl
imagination which has not been raised and qual
for such a description by the reading of the an
poets, and of Homer in particular. It was certa
a very bold thought in our author, to ascribe the
use of artillery to the rebel angels. But as su
pernicious invention may be well supposed to
proceeded from such authors, so it enters very
perly into the thoughts of that being who is all a
described as aspiring to the majesty of his M
Such engines were the only instruments he could

1

made use of to imitate those thunders that in all poetry, both sacred and profane, are represented as the arms of the Almighty. The tearing up the hills was not altogether so daring a thought as the former. We are, in some measure, prepared for such an incident by the description of the giants' war which we meet with among the ancient poets. What still made this circumstance the more proper for the poet's use, is the opinion of many learned men, that the fable of the giants' war, which makes so great a noise in antiquity, and gave birth to the sublimest description in Hesiod's works, was an allegory founded upon this very tradition of a fight between the good and bad angels.

It may, perhaps, be worth while to consider with what judgment Milton, in this narration, has avoided every thing that is mean and trivial in the descriptions of the Latin and Greek poets; and at the same time improved every great hint which he met with in their works upon this subject. Homer, in that passage which Longinus has celebrated for its sublimeness, and which Virgil and Ovid have copied after him, tells us, that the giant threw Ossa upon Olympus, and Pelion upon Ossa. He adds an epithet to Pelion (εινόσιφυλλον), which very much swells the idea, by bringing up to the reader's imagination all the woods that grew upon it. There is further a greater beauty in his singling out by names these three remarkable mountains so well known to the Greeks. This last is such a beauty as the scene of Milton's war could not possibly furnish him with. Claudian, in his fragment upon the giants' war, has given full scope to that wildness of imagination which was natural to him. He tells us that the giants tore up whole

whole islands by the roots, and threw them at the Gods. He describes one of them in particular taking up Lemnos in his arms and whirling it to the skies, with all Vulcan's shop in the midst of it. Another tears up mount Ida, with the river Enipeus which ran down the sides of it; but the poet, not content to describe him with this mountain upon his shoulders, tells us that the river flowed down his back as he held it up in that posture. It is visible to every judicious reader, that such ideas favour more of the burlesque than of the sublime. They proceed from a wantonness of imagination, and rather divert the mind than astonish it. Milton has taken every thing that is sublime in these several passages, and composes out of them the following great image:

'From their foundations loos'ning to and fro,
They pluck'd the seated hills with all their load,
Rocks, waters, woods, and, by the shaggy tops
Uplifting, bore them in their hands.'

We have the full majesty of Homer in this short description, improved by the imagination of Claudian without its puerilities.

I need not point out the description of the fallen angels seeing the promontories hanging over their heads in such a dreadful manner, with the other numberless beauties in this book, which are so conspicuous that they cannot escape the notice of the most ordinary reader.

There are indeed so many wonderful strokes of poetry in this book, and such a variety of sublime ideas, that it would have been impossible to have given them a place within the bounds of this Paper; besides that I find it in a great measure done to my hand

hand at the end of my lord Roscommon's Essay on translated Poetry. I shall refer my reader thither for some of the master-strokes of the sixth book of Paradise Lost, though at the same time there are many others which that noble author has not taken notice of.

Milton, notwithstanding the sublime genius he was master of, has in this book drawn to his assistance all the helps he could meet with among the ancient poets. The sword of Michael, which makes so great a havoc among the bad angels, was given him, we are told, out of the armoury of God:

'——————— But the sword
Of Michael from the armoury of God
Was giv'n him, temper'd so that neither keen
Nor solid might resist that edge: it met
The sword of Satan, with steep force to smite
Descending, and in half cut sheer ———————'

This passage is a copy of that in Virgil, wherein the poet tells, that the sword of Æneas, which was given him by a deity, broke into pieces the sword of Turnus, which came from a mortal forge. As the moral in this place is divine, so by the way we may observe that the bestowing on a man who is favoured by heaven such an allegorical weapon, is very conformable to the old eastern way of thinking. Not only Homer has made use of it, but we find the Jewish hero, in the book of Maccabees, who had fought the battles of the chosen people with so much glory and success, receiving in his dream a sword from the hand of the prophet Jeremiah. The following passage, wherein Satan is described as wounded by the sword of Michael, is in imitation of Homer:

'The girding sword with discontinuous wound
Pass'd thro' him; but th' ethereal substance clos'd,
Not long divisible; and from the gash
A stream of nectarous humour issuing flow'd
Sanguine, (such as celestial spirits may bleed)
And all his armour stain'd——'

Homer tells us in the same manner, that upon I medes wounding the gods, there flowed from wound an ichor, or pure kind of blood, which was bred from mortal viands; and that, though the was exquisitely great, the wound soon closed and healed in those beings who are vested with imm tality.

I question not but Milton, in his description o furious Moloch flying from the battle, and bellow with the wound he had received, had his eye on I in the Iliad; who, upon his being wounded, is re sented as retiring out of the fight, and making an ory louder than that of a whole army when it be the charge. Homer adds, that the Greeks and Tro who were engaged in a general battle, were terrifie each side with the bellowing of this wounded d The reader will easily observe how Milton has ke the horror of this image without running into ridicule of it:

'——Where the might of Gabriel fought,
And with fierce ensigns pierc'd the deep array
Of Moloch, furious king! who him defy'd,
And at his chariot wheels to drag him bound
Threaten'd; nor from the Holy One of heav'n
Refrain'd his tongue blasphemous: but anon,
Down cloven to the waist, with shatter'd arms
And uncouth pain fled bellowing——'

Milton has likewise raised his description in this book with many images taken out of the poetical parts of Scripture. The Messiah's chariot, as I have before taken notice, is formed upon a vision of Ezekiel, who, as Grotius observes, has very much in him of Homer's spirit in the poetical parts of his prophecy.

The following lines, in that glorious commission which is given the Messiah to extirpate the host of rebel angels, is drawn from a sublime passage in the Psalms:

'Go then, thou mightiest, in thy Father's might!
Ascend my chariot, guide the rapid wheels
That shake heav'n's basis; bring forth all my war,
My bow, my thunder, my almighty arms,
Gird on thy sword on thy puissant thigh.'

The reader will easily discover many other strokes of the same nature.

There is no question but Milton had heated his imagination with the sight of the gods in Homer before he entered into this engagement of the angels. Homer there gives us a scene of men, heroes, and gods, mixed together in battle. Mars animates the contending armies, and lifts up his voice in such a manner that it is heard distinctly amidst all the shouts and confusion of the fight. Jupiter at the same time thunders over their heads; while Neptune raises such a tempest that the whole field of battle and all the tops of the mountains shake about them. The poet tells us that Pluto himself, whose habitation was in the very centre of the earth, was so affrighted at the shock that he leaped from his throne. Homer afterwards describes Vulcan as pouring down a storm of fire upon the river Xanthus,

and Minerva as throwing a rock at Mars, who, he tells us, covered seven acres in his fall.

As Homer has introduced into his battle of the gods every thing that is great and terrible in nature, Milton has filled his fight of good and bad angels with all the like circumstances of horror. The shout of armies, the rattling of brazen chariots, the hurling of rocks and mountains, the earthquake, the fire, the thunder, are all of them employed to lift up the reader's imagination, and give him a suitable idea of so great an action. With what art has the poet represented the whole body of the earth trembling, even before it was created!

'All heav'n resounded, and, had earth been then,
All earth had to its centre shook———'

In how sublime and just a manner does he afterwards describe the whole heaven shaking under the wheels of the Messiah's chariot, with that exception to the throne of God!

'———— Under his burning wheels
The steadfast empyrean shook throughout,
All but the throne itself of God————'

Notwithstanding the Messiah appears clothed with so much terror and majesty, the poet has still found means to make his readers conceive an idea of him beyond what he himself is able to describe:

'Yet half his strength he put not forth, but check'd
His thunder in mid volley; for he meant
Not to destroy, but root them out of heaven.'

In a word, Milton's genius, which was so great in itself and so strengthened by all the helps of learning, appears

appears in this book every way equal to his subject, which was the most sublime that could enter into the thought of a poet. As he knew all the arts of affecting the mind, he has given it certain resting-places, and opportunities of recovering itself from time to time; several speeches, reflections, similitudes, and the like reliefs, being interspersed to diversify his narration and ease the attention of the reader.

CRITIQUE ON MILTON'S PARADISE LOST. No. 339.

LONGINUS has observed, that there may be a loftiness in sentiments where there is no passion, and brings instances out of ancient authors to support this his opinion. The pathetic, as that great critic observes, may animate and inflame the sublime, but is not essential to it. Accordingly, as he further remarks, we very often find, that those who excel most in stirring up the passions, very often want the talent of writing in the great and sublime manner, and so on the contrary. Milton has shown himself a master in both these ways of writing. The seventh book, which we are now entering upon, is an instance of that sublime which is not mixed and worked up with passion. The author appears in a kind of composed and sedate majesty; and though the sentiments do not give so great an emotion as those in the former book, they abound with as magnificent ideas. The sixth book, like a troubled ocean, represents greatness in confusion; the seventh affects the imagination like the ocean in a calm, and fills the mind of the reader, without producing in it any thing like tumult or agitation.

The critic above mentioned, among the rules which he lays down for succeeding in the sublime way of writing, proposes to his reader, that he should imitate the most celebrated authors who have gone before him and have been engaged in works of the same nature; as, in particular, that if he writes on poetical subjects, he should consider how Homer would have spoken on such an occasion. By this means one great genius often catches the flame from another, and writes in his spirit without copying servilely after him. There are a thousand shining passages in Virgil, which have been lighted up by Homer.

Milton, though his own natural strength of genius was capable of furnishing out a perfect work, has doubtless very much raised and ennobled his conceptions by such an imitation as that which Longinus has recommended.

In this book, which gives us an account of the six days' works, the poet received but very few assistances from heathen writers, who are strangers to the wonders of creation. But as there are many glorious strokes of poetry upon this subject in Holy Writ, the author has numberless allusions to them through the whole course of this book. The great critic I have before mentioned, though a heathen, has taken notice of the sublime manner in which the lawgiver of the Jews has described the creation in the first chapter of Genesis; and there are many other passages in Scripture which rise up to the same majesty where this subject is touched upon. Milton has shown his judgment very remarkably in making use of such of these as were proper for his poem, and in duly qualifying those strains of eastern poetry, which were suited to readers whose imagina-

imaginations were set to a higher pitch than those of colder climates.

Adam's speech to the angel, wherein he desires an account of what had passed within the regions of nature before the creation, is very great and solemn. The following lines, in which he tells him that the day is not too far spent for him to enter upon such a subject, are exquisite in their kind;

'And the great light of day yet wants to run
Much of his race, though sleep, suspense in heav'n
Held by thy voice; thy potent voice he hears,
And longer will delay to hear thee tell
His generation,' &c.

The angel's encouraging our first parents in a modest pursuit after knowledge, with the causes which he assigns for the creation of the world, are very just and beautiful. The Messiah, by whom, as we are told in Scripture, the heavens were made, goes forth in the power of his father, surrounded with a host of angels, and clothed with such a majesty as becomes him entering upon a work, which, according to our conceptions, appears the utmost exertion of Omnipotence. What a beautiful description has our author raised upon that hint in one of the prophets! And behold there came four chariots out from between two mountains, and the mountains were mountains of brass!

'About his chariot numberless were pour'd
Cherub and seraph, potentates and thrones,
And virtues, winged spirits, and chariots wing'd
From the armoury of God, where stand of old
Myriads between two brazen mountains lodg'd
Against a solemn day, harness'd at hand,

Celestial equipage! and now came forth
Spontaneous, for within them Spirit liv'd,
Attendant on the Lord: Heav'n open'd wide
Her ever-during gates, harmonious sound!
On golden hinges moving——'

I have before taken notice of these chariots of God, and of these gates of Heaven; and shall here only add, that Homer gives us the same idea of the latter, as opening of themselves; though he afterwards takes off from it, by telling us, that the Hours first of all removed those prodigious heaps of clouds which lay as a barrier before them.

I do not know any thing in the whole poem more sublime than the description which follows; where the Messiah is represented at the head of his angels, as looking down into the chaos, calming its confusion, riding into the midst of it, and drawing the first outline of the creation:

'On heav'nly ground they stood, and from the shore
They view'd the vast immeasurable abyss
Outrageous as a sea, dark, wasteful, wild,
Up from the bottom turn'd by furious winds
And surging waves, as mountains to assault
Heaven's height, and with the centre mix the pole.
'Silence, ye troubled waves! and, thou deep, peace!
Said then th' omnific Word, your discord end:
Nor staid, but on the wings of cherubim
Up-lifted, in paternal glory rode
Far into chaos, and the world unborn;
For chaos heard his voice. Him all his train
Follow'd in bright procession, to behold
Creation, and the wonders of his might.
Then stay'd the fervid wheels, and in his hand
He took the golden compasses, prepar'd

In God's eternal store, to circumscribe
This universe, and all created things:
One foot he centred, and the other turn'd
Round through the vast profundity obscure,
And said, Thus far extend, thus far thy bounds,
This be thy just circumference, O world!'

The thought of the golden compasses is conceived altogether in Homer's spirit, and is a very noble incident in this wonderful description. Homer, when he speaks of the gods, ascribes to them several arms and instruments with the same greatness of imagination. Let the reader only peruse the description of Minerva's ægis, or buckler, in the fifth book, with her spear which would overturn whole squadrons; and her helmet, that was sufficient to cover an army drawn out of a hundred cities. The golden compasses in the above-mentioned passage appear a very natural instrument in the hand of him, whom Plato somewhere calls the divine geometrician. As poetry delights in clothing abstracted ideas in allegories and sensible images, we find a magnificent description of the creation formed after the same manner in one of the prophets, wherein he describes the almighty Architect as measuring the waters in the hollow of his hand, meting out the heavens with his span, comprehending the dust of the earth in a measure, weighing the mountains in scales, and the hills in a balance. Another of them, describing the Supreme Being in this great work of creation, represents him as laying the foundations of the earth, and stretching a line upon it: and in another place as garnishing the heavens, stretching out the north over the empty place, and hanging the earth upon nothing. This last noble thought Milton has expressed in the following verse;

'And

'And earth self-balanc'd on her centre hung.'

The beauties of description in this book lie so very thick, that it is impossible to enumerate them in this Paper. The poet has employed on them the whole energy of our tongue. The several great scenes of the creation rise up to view one after another, in such a manner that the reader seems present at this wonderful work, and to assist among the choirs of angels, who are the spectators of it. How glorious is the conclusion of the first day!

'——Thus was the first day ev'n and morn:
Nor pass'd uncelebrated, nor unsung
By the celestial choirs, when orient light
Exhaling first from darkness they beheld:
Birth-day of heav'n and earth! with joy and shout
The hollow universal orb they fill'd.'

We have the same elevation of thought in the third day, when the mountains were brought forth and the deep was made:

'Immediately the mountains huge appear
Emergent, and their broad bare backs up-heave
Into the clouds, their tops ascend the sky:
So high as heav'n the tumid hills, so low
Down sunk a hollow bottom broad and deep,
Capacious bed of waters——'

We have also the rising of the whole vegetable world described in this day's work, which is filled with all the graces that other poets have lavished on their description of the spring, and leads the reader's imagination into a theatre equally surprising and beautiful.

The several glories of the heavens make their appearance on the fourth day:

'First

'First in his east the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays, jocund to run
His longitude thro' heaven's high road; the gray
Dawn, and the Pleiades before him danc'd,
Shedding sweet influence. Less bright the moon,
But opposite in level'd west was set
His mirror, with full face borrowing her light
From him, for other lights she needed none
In that aspect, and still the distance keeps
Till night; then in the east her turn she shines,
Revolv'd on heaven's great axle, and her reign
With thousand lesser lights divided holds,
With thousand thousand stars, that then appear'd
Spangling the hemisphere———.'

One would wonder how the poet could be so concise in his description of the six days' works, as to comprehend them within the bounds of an episode, and at the same time so particular as to give us a lively idea of them. This is still more remarkable in his account of the fifth and sixth days, in which he has drawn out to our view the whole animal creation, from the reptile to the behemoth. As the lion and the leviathan are two of the noblest productions in the world of living creatures, the reader will find a most exquisite spirit of poetry in the account which our author gives us of them. The sixth day concludes with the formation of man, upon which the angel takes occasion, as he did after the battle in heaven, to remind Adam of his obedience, which was the principal design of this visit.

The poet afterwards represents the Messiah returning into heaven, and taking a survey of his great work. There is something inexpressibly sublime in this part of the poem, where the author describes the great period

period of time, filled with so many glorious circumstances, when the heavens and earth were finished when the Messiah ascended up in triumph through everlasting gates; when he looked down with pleasure upon his new creation; when every part of nature seemed to rejoice in its existence; when the morning stars sang together, and all the sons of God shouted for joy.

'So ev'n and morn accomplish'd the sixth day:
Yet not till the Creator form'd his work
Desisting, tho' unwearied, up return'd,
Up to the heaven of heavens, his high abode;
Thence to behold his new-created world,
Th' addition of his empire, how it show'd
In prospect from his throne, how good, how fair,
Answering his great idea. Up he rode,
Follow'd with acclamation and the sound
Symphonious of ten thousand harps, that tun'd
Angelic harmonies; the earth, the air
Resounded (thou remember'st, for thou heardst);
The heavens and all the constellations rung,
The planets in their station list'ning stood,
While the bright pomp ascended jubilant.
Open, ye everlasting gates! they sung:
Open, ye heavens, your living doors! let in
The great Creator from his work return'd
Magnificent, his six days' work, a world!'

I cannot conclude this book upon the creation, without mentioning a poem which has lately appeared under that title. The work was undertaken with so great an intention, and is executed with so great a master that it deserves to be looked upon as one of the most useful and noble productions in our English verse. The reader cannot but be pleased to find the dep

of philosophy enlivened with all the charms of poetry, and to see so great a strength of reason amidst so beautiful a redundancy of the imagination. The author has shown us that design in all the works of nature which necessarily leads us to the knowledge of its first cause. In short, he has illustrated, by numberless and incontestable instances, that divine wisdom which the son of Sirach has so nobly ascribed to the Supreme Being in his formation of the world, when he tells us, that 'He created her, and saw her, and numbered her, and poured her out upon all his works.'

CRITIQUE ON MILTON'S PARADISE LOST. No. 345.

THE accounts which Raphael gives of the battle of angels, and the creation of the world, have in them those qualifications which the critics judge requisite to an episode. They are nearly related to the principal action, and have a just connection with the fable.

The eighth book opens with a beautiful description of the impression which this discourse of the archangel made on our first parents. Adam afterwards, by a very natural curiosity, inquires concerning the motions of those celestial bodies which make the most glorious appearance among the six days' work. The poet here, with a great deal of art, represents Eve as withdrawing from this part of their conversation to amusements more suitable to her sex. He well knew that the episode in this book, which is filled with Adam's account of his passion and esteem for Eve, would have been improper for her hearing, and has therefore

therefore devised very just and beautiful reasons for h retiring:

'So spake our sire, and by his countenance seem'd
Entering on studious thoughts abstruse; which Eve
Perceiving, where she sat retir'd in sight,
With lowliness majestic from her seat,
And grace that won who saw to wish her stay,
Rose; and went forth among her fruits and flowers,
To visit how they prosper'd, bud and bloom,
Her nursery: they at her coming sprung,
And touch'd by her fair tendance gladlier grew.
Yet went she not as not with such discourse
Delighted, or not capable her ear
Of what was high: such pleasure she reserv'd,
Adam relating, she sole auditress;
Her husband the relater she preferr'd
Before the angel, and of him to ask
Chose rather: he, she knew, would intermix
Grateful digressions, and solve high dispute
With conjugal caresses; from his lip
Not words alone pleas'd her. O when meet now
Such pairs in love and mutual honour join'd!'

The angel's returning a doubtful answer to Adan inquiries, was not only proper for the moral reas which the poet assigns, but because it would h been highly absurd, to have given the sanction of archangel to any particular system of philosophy. T chief points in the Ptolemaic and Copernican hy theses are described with great conciseness and pers cuity, and at the same time dressed in very pleas and poetical images.

Adam, to detain the angel, enters afterwards u his own history, and relates to him the circumstan in which he found himself upon his creation; as

is conversation with his Maker, and his first meeting ith Eve. There is no part of the poem more apt to aise the attention of the reader than this discourse of ur great ancestor; as nothing can be more surprising nd delightful to us than to hear the sentiments that rose in the first man, while he was yet new and fresh rom the hands of his Creator. The poet has interwoven every thing which is delivered upon this subject in Holy Writ with so many beautiful imaginations f his own, that nothing can be conceived more just nd natural than this whole episode. As our author new this subject could not but be agreeable to his eader, he would not throw it into the relation of the six lays' work, but reserved it for a distinct episode, that e might have an opportunity of expatiating upon it more at large. Before I enter on this part of the poem, I cannot but take notice of two shining passages in the dialogue between Adam and the angel. The first is that wherein our ancestor gives an account of the pleasure he took in conversing with him, which contains a very noble moral:

'For while I sit with thee I seem in heaven,
And sweeter thy discourse is to my ear
Than fruits of palm-trees (pleasantest to thirst
And hunger both from labour) at the hour
Of sweet respast; they satiate and soon fill,
Tho' pleasant; but thy words, with grace divine
Imbued, bring to their sweetness no satiety.'

The other I shall mention, is that in which the angel gives a reason why he should be glad to hear the story Adam was about to relate:

'For I that day was absent as befel,
Bound on a voyage uncouth and obscure,

Far

> Far on excursion towards the gates of hell,
> Squar'd in full legion (such command we had)
> To see that none thence issued forth a spy,
> Or enemy, while God was in his work,
> Lest he, incens'd at such eruption bold,
> Destruction with creation might have mix'd.'

There is no question but our poet drew the image what follows from that in Virgil's sixth book, wh Æneas and the Sibyl stand before the adamantine gat which are there described as shut upon the place torments, and listen to the groans, the clank of chai and the noise of iron whips, that were heard in th regions of pain and sorrow:

> ' ———Fast we found, fast shut
> The dismal gates, and barricado'd strong;
> But long ere our approaching heard within
> Noise, other than the sound of dance or song,
> Torment, and loud lament, and furious rage.'

Adam then proceeds to give an account of his co dition and sentiments immediately after his creatic How agreeably does he represent the posture in whi he found himself, the delightful landskip that s rounded him, and the gladness of heart which grew in him on that occasion!

> ' ———As new wak'd from soundest sleep,
> Soft on the flow'ry herb I found me laid
> In balmy sweat, which with his beams the sun
> Soon dry'd, and on the reeking moisture fed.
> Straight toward heav'n my wond'ring eyes I turn'd,
> And gaz'd awhile the ample sky, till rais'd
> By quick instinctive motion, up I sprung,
> As thitherward endeavouring, and upright
> Stood on my feet. About me round I saw

Hill, dale, and shady woods, and sunny plains,
And liquid lapse of murmuring streams: by these,
Creatures that liv'd, and mov'd, and walk'd or flew,
Birds on the branches warbling; all things smil'd
With fragrance, and with joy my heart o'erflow'd.'

Adam is afterwards described as surprised at his own existence, and taking a survey of himself and of all the works of nature. He likewise is represented as discovering, by the light of reason, that he and every thing about him must have been the effect of some Being infinitely good and powerful; and that this Being had a right to his worship and adoration. His first address to the sun, and to those parts of the creation which made the most distinguished figure, is very natural, and amusing to the imagination;

'——— Thou sun, said I, fair light,
And thou enlighten'd earth, so fresh and gay,
Ye hills, and dales, ye rivers, woods, and plains,
And ye that live and move, fair creatures, tell,
Tell, if ye saw, how came I thus, how here?'

His next sentiment, when upon his first going to sleep he fancies himself losing his existence, and falling away into nothing, can never be sufficiently admired. His dream, in which he still preserves the consciousness of his existence, together with his removal into the garden which was prepared for his reception, are also circumstances finely imagined, and grounded upon what is delivered in sacred story.

These, and the like wonderful incidents in this part of the work, have in them all the beauties of novelty, at the same time that they have all the graces of nature.

They are such as none but a great genius could have thought of, though, upon the perusal of them, they

seem to rise of themselves from the subject of which he treats. In a word, though they are natural, they are not obvious; which is the true character of all fine writing.

The impression which the interdiction of the tree of life left in the mind of our first parent, is described with great strength and judgment; as the image of the several beasts and birds passing in review before him is very beautiful and lively:

'Each bird and beast behold
Approaching two and two, these cowring low
With blandishment; each bird stoop'd on his wing:
I nam'd them as they pass'd ———'

Adam in the next place describes a conference which he held with his Maker upon the subject of solitude. The poet here represents the Supreme Being as making an essay of his own work, and putting to the trial that reasoning faculty with which he had endued his creature. Adam urges, in this divine colloquy, the impossiblity of his being happy, though he was the inhabitant of Paradise and lord of the whole creation, without the conversation and society of some rational creature, who should partake those blessings with him. This dialogue, which is supported chiefly by the beauty of the thoughts, without other poetical ornament, is as fine a part as any in the whole poem. The more the reader examines the justness and delicacy of its sentiments, the more he will find himself pleased with it. The poet has wonderfully preserved the character of majesty and condescension in the Creator, and at the same time that of humility and adoration in the creature, as particularly in the following lines:

'Thus

'Thus I presumptuous; and the vision bright,
As with a smile more brighten'd, thus reply'd, &c.
—I with leave of speech implor'd,
And humble deprecation thus reply'd:
Let not my words offend thee, heavenly Power,
My Maker, be propitious while I speak.' &c.

Adam then proceeds to give an account of his second sleep, and of the dream in which he beheld the formation of Eve. The new passion that was awakened in him at the sight of her is touched very finely:

'Under his forming hands a creature grew,
Man-like, but diff'rent sex: so lovely fair,
That what seem'd fair in all the world, seem'd now
Mean, or in her summ'd up, in her contain'd,
And in her looks, which from that time infus'd
Sweetness into my heart, unfelt before:
And into all things from her air inspir'd
The spirit of love and amorous delight.'

Adam's distress upon losing sight of this beautiful phantom, with his exclamations of joy and gratitude at the discovery of a real creature who resembled the apparition which had been presented to him in his dream; the approaches he makes to her, and his manner of courtship, are all laid together in a most exquisite propriety of sentiments.

Though this part of the poem is worked up with great warmth and spirit, the love which is described in it is every way suitable to a state of innocence. If the reader compares the description which Adam here gives of his leading Eve to the nuptial bower, with that which Mr. Dryden has made on the same occasion in a scene of his Fall of Man, he will be sensible of the great care which Milton took to avoid all

thoughts on so delicate a subject that might be of sive to religion or good manners. The sentiment chaste, but not cold; and convey to the mind ide the most transporting passion, and of the gre purity. What a noble mixture of rapture and i cence has the author joined together, in the refle which Adam makes on the pleasures of love, com ed to those of sense:

> 'Thus have I told thee all my state, and brought
> My story to the sum of earthly bliss
> Which I enjoy; and must confess to find
> In all things else delight indeed, but such
> As, us'd or not, works in the mind no change
> Nor vehement desire; these delicacies
> I mean of taste, sight, smell, herbs, fruits, and flo
> Walks, and the melody of birds: but here,
> Far otherwise, transported I behold,
> Transported touch; here passion first I felt,
> Commotion strange! in all enjoyments else
> Superior and unmov'd, here only weak
> Against the charm of beauty's pow'rful glance.
> Or nature fail'd in me, and left some part
> Not proof enough such object to sustain;
> Or, from my side subducting, took, perhaps,
> More than enough; at least on her bestow'd
> Too much of ornament, in outward show
> Elaborate, of inward less exact.
> ——————When I approach
> Her loveliness, so absolute she seems,
> And in herself complete, so well to know
> Her own, that what she wills to do or say
> Seems wisest, virtuousest, discreetest, best;
> All higher knowledge in her presence falls
> Degraded, wisdom in discourse with her
> Loses discountenanc'd, like folly shows;

Autl

Authority and reason on her wait,
As one intended first, not after made
Occasionally; and to consummate all,
Greatness of mind and nobleness their seat
Build in her loveliest, and create an awe
About her, as a guard angelic plac'd.'

These sentiments of love in our first parent gave the angel such an insight in human nature, that he seems apprehensive of the evils which might befall the species in general, as well as Adam in particular, from the excess of his passion. He therefore fortifies him against it by timely admonitions; which very artfully prepare the mind of the reader for the occurrences of the next book, where the weakness, of which Adam here gives such distant discoveries, brings about that fatal event which is the subject of the poem. His discourse, which follows the gentle rebuke he received from the angel, shows that his love, however violent it might appear, was still founded in reason, and consequently not improper for Paradise:

' Neither her outside form'd so fair, nor aught
In procreation common to all kinds,
(Though higher of the genial bed by far,
And with mysterious reverence I deem)
So much delights me as those graceful acts,
Those thousand decencies that daily flow
From all her words and actions, mix'd with love
And sweet compliance, which declare unfeign'd
Union of mind, or in us both one soul;
Harmony to behold in wedded pair.'

Adam's speech at parting with the angel has in it a deference and gratitude agreeable to an inferior nature, and at the same time a certain dignity and greatness suitable to the father of mankind in his state of innocence.

CRITIQUE ON MILTON'S PARADISE LOST. No. 351.

If we look into the three great heroic poems which have appeared in the world, we may observe that they are built upon very slight foundations. Homer lived near three hundred years after the Trojan war; and, as the writing of history was not then in use among the Greeks, we may very well suppose that the tradition of Achilles and Ulysses had brought down but very few particulars to his knowledge; though there is no question but he has wrought into his two poems such of their remarkable adventures as were still talked of among his contemporaries.

The story of Æneas, on which Virgil founded his poem, was likewise very bare of circumstances, and by that means afforded him an opportunity of embellishing it with fiction, and giving a full range to his own invention. We find, however, that he has interwoven, in the course of his fable, the principal particulars, which were generally believed among the Romans, of Æneas's voyage and settlement in Italy.

The reader may find an abridgment of the whole story as collected out of the ancient historians, and as it was received among the Romans, in Dionysius Halicarnassus.

Since none of the critics have considered Virgil's fable, with relation to this history of Æneas, it may not perhaps be amiss to examine it in this light, so far as regards my present purpose. Whoever looks into the abridgment above mentioned, will find that the character of Æneas is filled with piety to the gods, and a superstitious observation of prodigies, oracles, and predictions. Virgil has not only preserved this character in the person of Æneas, but has given a place in his poem to those particular prophecies which he

he found recorded of him in history and tradition. The poet took the matters of fact as they came down to him, and circumstanced them after his own manner, to make them appear the more natural, agreeable, or surprising. I believe very many readers have been shocked at that ludicrous prophecy which one of the Harpies pronounces to the Trojans in the third book, namely, that before they had built their intended city they should be reduced by hunger to eat their very tables. But, when they hear that this was one of the circumstances that had been transmitted to the Romans in the history of Æneas, they will think the poet did very well in taking notice of it. The historian above mentioned acquaints us, that a prophetess had foretold Æneas he should take his voyage westward, till his companions should eat their tables; and that, accordingly, upon his landing in Italy, as they were eating their flesh upon cakes of bread, for want of other conveniences, they afterwards fed on the cakes themselves; upon which one of the company said merrily, 'We are eating our tables.' They immediately took the hint, says the historian, and concluded the prophecy to be fulfilled. As Virgil did not think it proper to omit so material a particular in the history of Æneas, it may be worth while to consider with how much judgment he has qualified it, and taken off every thing that might have appeared improper for a passage in a heroic poem. The prophetess who foretells it is a hungry Harpy, as the person who discovers it is young Ascanius.

Heus etiam mensas consumimus, inquit Iulus!

Æn. vii. 116.

'See, we devour the plates on which we fed.'

DRYDEN.

Such an observation, which is beautiful in the mouth of a boy, would have been ridiculous from any other of the company. I am apt to think that the changing of the Trojan fleet into water-nymphs, which is the most violent machine in the whole Æneid, and has given offence to several critics, may be accounted for the same way. Virgil himself, before he begins that relation, premises, that what he was going to tell appeared incredible, but that it was justified by tradition. What further confirms me that this change of the fleet was a celebrated circumstance in the history of Æneas is, that Ovid has given a place to the same metamorphosis in his account of the heathen mythology.

None of the critics I have met with have considered the fable of the Æneid in this light, and taken notice how the tradition, on which it was founded, authorizes those parts in it which appear more exceptionable. I hope the length of this reflection will not make it unacceptable to the curious part of my readers.

The history which was the basis of Milton's poem is still shorter than either that of the Iliad or Æneid. The poet has likewise taken care to insert every circumstance of it in the body of his fable. The ninth book, which we are here to consider, is raised upon that brief account in Scripture, wherein we are told that the serpent was more subtle than any beast of the field; that he tempted the woman to eat of the forbidden fruit; that she was overcome by this temptation, and that Adam followed her example. From these few particulars, Milton has formed one of the most entertaining fables that invention ever produced. He has disposed of these several circumstances among so many agreeable and natural fictions of his own, that his whole story looks only like a comment upon

sacred

sacred writ, or rather seems to be a full and complete relation of what the other is only an epitome. I have insisted the longer on this consideration, as I look upon the disposition and contrivance of the fable to be the principal beauty of the ninth book, which has more story in it, and is fuller of incidents, than any other in the whole poem. Satan's traversing the globe, and still keeping within the shadow of the night, as fearing to be discovered by the angel of the sun, who had before detected him, is one of those beautiful imaginations with which he introduces this his second series of adventures. Having examined the nature of every creature, and found out one which was the most proper for his purpose, he again returns to Paradise; and, to avoid discovery, sinks by night with a river that ran under the garden, and rises up again through a fountain that issued from it by the Tree of Life. The poet, who, as we have before taken notice, speaks as little as possible in his own person, and, after the example of Homer, fills every part of his work with manners and characters, introduces a soliloquy of this infernal agent, who was thus restless in the destruction of man. He is then described as gliding through the garden, under the resemblance of a mist, in order to find out the creature in which he designed to tempt our first parents. This description has something in it very poetical and surprising:

> 'So saying, through each thicket dank or dry,
> Like a black mist low creeping, he led on
> His midnight search, where soonest he might find
> The serpent: him fast sleeping soon he found
> In labyrinth of many a round self-roll'd,
> His head the midst, well stor'd with subtle wiles.'

The

The author afterwards gives us a description of the morning, which is wonderfully suitable to a divine poem, and peculiar to that first season of nature. He represents the earth, before it was curst, as a great altar, breathing out its incense from all parts, and sending up a pleasant savour to the nostrils of its Creator; to which he adds a noble idea of Adam and Eve, as offering their morning worship, and filling up the universal concert of praise and adoration:

> 'Now when a sacred light began to dawn
> In Eden on the humid flowers, that breath'd
> Their morning incense, when all things that breathe
> From th' earth's great altar send up silent praise
> To the Creator, and his nostrils fill
> With grateful smell; forth came the human pair,
> And join'd their vocal worship to the choir
> Of creatures wanting voice———'

The dispute which follows between our two first parents is represented with great art. It proceeds from a difference of judgment, not of passion, and is managed with reason, not with heat. It is such a dispute as we may suppose might have happened in Paradise, had man continued happy and innocent. There is a great delicacy in the moralities which are interspersed in Adam's discourse, and which the most ordinary reader cannot but take notice of. That force of love which the father of mankind so finely describes in the eighth book, and which is inserted in my last Saturday's paper, shows itself here in many fine instances; as in those fond regards he casts towards Eve at her parting from him:

> 'Her long with ardent look his eye pursu'd
> Delighted, but desiring more her stay.

Oft

Oft he to her his charge of quick return
Repeated; she to him as oft engag'd
To be return'd by noon amid the bow'r.'

In his impatience and amusement during her absence:

'————————Adam the while,
Waiting desirous her return, had wove
Of choicest flow'rs a garland to adorn
Her tresses, and her rural labours crown,
As reapers oft are wont their harvest queen.
Great joy he promis'd to his thoughts, and new
Solace in her return, so long delay'd.'

But particularly in that passionate speech, where, seeing her irrecoverably lost, he resolves to perish with her rather than to live without her:

'————————Some cursed fraud
Of enemy hath beguil'd thee, yet unknown,
And me with thee hath ruin'd; for with thee
Certain my resolution is to die.
How can I live without thee? how forego
Thy sweet converse and love so dearly join'd,
To live again in these wild woods forlorn?
Should God create another Eve, and I
Another rib afford, yet loss of thee
Would never from my heart; no, no! I feel
The link of nature draw me: flesh of flesh,
Bone of my bone thou art, and from thy state
Mine never shall be parted, bliss or woe.'

The beginning of this speech, and the preparation to it, are animated with the same spirit as the conclusion, which I have here quoted.

The several wiles which are put in practice by the tempter, when he found Eve separated from her husband:

book; the many pleasing images of nature which are interwoven in this part of the story, with its gradual and regular progress to the fatal catastrophe, are very remarkable, that it would be superfluous to point out their respective excellencies.

I have avoided mentioning any particular similitudes in my remarks on this great work, because I have given a general account of them in my paper on the first book. There is one, however, in this part of the poem, which I shall here quote, as it is not only very beautiful, but the closest of any in the whole poem; I mean that where the serpent is described as rolling forward in all his pride, animated by the evil spirit, and conducting Eve to her destruction, while Adam was at too great a distance from her to give her his assistance. These several particulars are all of them wrought into the following similitude:

> '——————Hope elevates and joy
> Brightens his crest; as when a wandering fire,
> Compact of unctuous vapour, which the night
> Condenses, and the cold environs round,
> Kindled through agitation to a flame,
> (Which oft, they say, some evil spirit attends)
> Hovering and blazing with delusive light,
> Misleads th' amaz'd night wanderer from his way
> To bogs and mires, and oft through pond or pool,
> There swallow'd up and lost, from succour far.'

The secret intoxication of pleasure, with all those transient flushings of guilt and joy, which the poet represents in our first parents upon their eating the forbidden fruit, to those flagrancies of spirit, damps of horror, and mutual accusations which succeed it, are conceived with a wonderful imagination, and described in very natural sentiments.

When

When Dido, in the fourth Æneid, yielded to that fatal temptation which ruined her, Virgil tells us the earth trembled, the heavens were filled with flashes of lightning, and the nymphs howled upon the mountain tops. Milton, in the same poetical spirit, has described all nature as disturbed upon Eve's eating the forbidden fruit:

'So saying, her rash hand in evil hour
Forth reaching to the fruit, she pluck'd, she ate:
Earth felt the wound, and Nature from her seat
Sighing, through all her works gave signs of woe
That all was lost'———

Upon Adam's falling into the same guilt, the whole creation appears a second time in convulsions:

'——————— He scrupled not to eat
Against his better knowledge; not deceiv'd,
But fondly overcome with female charm.
Earth trembled from her entrails, as again
In pangs, and Nature gave a second groan;
Sky lour'd, and, muttering thunder, some sad drops
Wept at completing of the mortal sin.'

As all nature suffered by the guilt of our first parents, these symptoms of trouble and consternation are wonderfully imagined, not only as prodigies, but as marks of her sympathizing in the fall of man.

Adam's converse with Eve, after having eaten the forbidden fruit, is an exact copy of that between Jupiter and Juno, in the fourteenth Iliad. Juno there approaches Jupiter with the girdle which she had received from Venus; upon which he tells her, that she appeared more charming and desirable than she had ever done before, even when their loves were at the highest. The poet afterwards describes them as reposing

posing on a summit of mount Ida, which produc under them a bed of flowers, the lotus, the crocus, a the hyacinth; and concludes his description with th falling asleep.

Let the reader compare this with the following p sage in Milton, which begins with Adam's spee to Eve:

> 'For never did thy beauty, since the day
> I saw thee first and wedded thee, adorn'd
> With all perfections, so inflame my sense
> With ardour to enjoy thee, fairer now
> Than ever, bounty of this virtuous tree.
> So said he, and forbore not glance or toy
> Of amorous intent, well understood
> Of Eve, whose eye darted contagious fire.
> Her hand he seiz'd, and to a shady bank,
> Thick over-head with verdant roof embower'd,
> He led her nothing loth; flowers were the couch,
> Pansies, and violets, and asphodel,
> And hyacinth, earth's freshest softest lap.
> There they their fill of love and love's disport
> Took largely, of their mutual guilt the seal,
> The solace of their sin, till dewy sleep
> Oppress'd them ———'

As no poet seems ever to have studied Homer mo or to have more resembled him in the greatness genius, than Milton, I think I should have given a very imperfect account of its beauties, if I had observed the most remarkable passages which l like parallels in these two great authors. I might the course of these criticisms, have taken notic many particular lines and expressions which are tra lated from the Greek poet: but, as I thought would have appeared too minute and over-curious

have purposely omitted them. The greater incidents, however, are not only set off by being shown in the same light with several of the same nature in Homer, but by that means may be also guarded against the cavils of the tasteless or ignorant.

CRITIQUE ON MILTON'S PARADISE LOST. No. 357.

THE tenth book of Paradise Lost has a greater variety of persons in it than any other in the whole poem. The author, upon the winding up of his action, introduces all those who had any concern in it, and shows with great beauty the influence which it had upon each of them. It is like the last act of a well written tragedy, in which all who had part in it are generally drawn up before the audience, and represented under those circumstances in which the determination of the action places them.

I shall therefore consider this book under four heads, in relation to the celestial, the infernal, the human, and the imaginary persons, who have their respective parts allotted in it.

To begin with the celestial persons. The guardian angels of Paradise are described as returning to heaven upon the fall of man, in order to approve their vigilance: their arrival, their manner of reception, with the sorrow which appeared in themselves, and in those spirits who are said to rejoice at the conversion of a sinner, are very finely laid together in the following lines:

'Up into Heav'n from Paradise in haste
Th' angelic guards ascended, mute and sad

For

For man; for of his state by this they knew;
Much wond'ring how the subtle fiend had stol'n
Entrance unseen. Soon as th'unwelcome news
From earth arrived, at Heaven's gate, displeas'd
All were who heard; dim sadness did not spare
That time celestial visages; yet, mixt
With pity, violated not their bliss.
About the new arriv'd in multitudes
Th' ethereal people ran, to hear and know
How all befel. They tow'rds the throne supreme
Accountable made haste, to make appear,
With righteous plea, their utmost vigilance,
And easily approv'd; when the most high
Eternal Father, from his secret cloud
Amidst, in thunder utter'd thus his voice.'

The same divine person, who in the foregoing p
of this poem interceded for our first parents be
their fall, overthrew the rebel angels, and created
world, is now represented as descending to Parad
and pronouncing sentence upon the three offend
The cool of the evening being a circumstance v
which Holy Writ introduces this great scene, i
poetically described by our author, who has also l
religiously to the form of words in which the tl
several sentences were passed upon Adam, Eve,
the serpent. He has rather chosen to neglect the
merousness of his verse, than to deviate from tl
speeches which are recorded on this great occas
The guilt and confusion of our first parents, stanc
naked before their judge, is touched with great bea
Upon the arrival of Sin and Death into the work
the creation, the Almighty is again introduced as spe
ing to his angels that surrounded him:

'See! with what heat these dogs of hell advance,
To waste and havoc yonder world, which I
So fair and good created;' &c.

The following passage is formed upon that glorious image in Holy Writ which compares the voice of an innumerable host of angels, uttering hallelujahs, to the voice of mighty thunderings, or of many waters:

'He ended, and the heav'nly audience loud
Sung hallelujah, as the sound of seas,
Through multitude that sung. Just are thy ways,
Righteous are thy decrees in all thy works:
Who can extenuate thee?'———

Though the author in the whole course of his poem, and particularly in the book we are now examining, has infinite allusions to places of Scripture; I have only taken notice in my remarks of such as are of a poetical nature, and which are woven with great beauty into the body of his fable. Of this kind is that passage in the present book, where, describing Sin as marching through the works of nature, he adds,

'————Behind her Death
Close following pace for pace, not mounted yet
On his pale horse'————

Which alludes to that passage in Scripture so wonderfully poetical, and terrifying to the imagination: 'And I looked and behold a pale horse, and his name that sat on him was Death, and Hell followed with him: and power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with sickness, and with the beasts of the earth.' Under this first head of celestial persons we must

likewise take notice of the command which the angels received to produce the several changes in nature, and at the beginning of the creation. Accordingly, they are represented as infecting the stars and planets with malignant influences, weakening the light of the sun, bringing down the winter into the milder regions of nature, planting winds and storms in several quarters of the sky, storing the clouds with thunder, and, in short, perverting the whole frame of the universe to the condition of its criminal inhabitants. As this is a noble incident in the poem, the following lines, in which we see the angels heaving up the earth, and placing it in a different posture to the sun from what it had before the fall of man, are conceived with that sublime imagination which was so peculiar to this great author:

> 'Some say he bid his angels turn ascance
> The poles of earth twice ten degrees and more
> From the sun's axle: they with labour push'd
> Oblique the centric globe.'—

We are in the second place to consider the infernal agents under the view which Milton has given us of them in this book. It is observed by those who would set forth the greatness of Virgil's plan, that he conducts his reader through all the parts of the earth which were discovered in his time. Asia, Africa, and Europe, are the several scenes of his fable. The plan of Milton's poem is of an infinitely greater extent, and fills the mind with many more astonishing circumstances. Satan, having surrounded the earth seven times, departs at length from Paradise. We then see him steering his course among the constellations, and, after having traversed the whole creation, pursuing his

voyage through the chaos, and entering into his own infernal dominions.

His first appearance in the assembly of fallen angels is worked up with circumstances which give a delightful surprise to the reader: but there is no incident in the whole poem which does this more than the transformation of the whole audience, that follows the account their leader gives them of his expedition. The gradual change of Satan himself is described after Ovid's manner, and may vie with any of those celebrated transformations which are looked upon as the most beautiful parts in that poet's works. Milton never fails of improving his own hints, and bestowing the last finishing touches in every incident which is admitted into this poem. The unexpected hiss which arises in this episode, the dimensions and bulk of Satan, so much superior to those of the infernal spirits who lay under the same transformation, with the annual change which they are supposed to suffer, are instances of this kind. The beauty of the diction is very remarkable in this whole episode, as I have observed in the sixth part of these remarks the great judgment with which it was contrived.

The parts of Adam and Eve, or the human persons, come next under our consideration. Milton's art is no where more shown than in his conducting the parts of these our first parents. The representation he gives of them, without falsifying the story, is wonderfully contrived to influence the reader with pity and compassion towards them. Though Adam involves the whole species in misery, his crime proceeds from a weakness which every man is inclined to pardon and commiserate, as it seems rather the frailty of human nature than of the person who offended. Every one

is apt to excuse a fault which he himself might have fallen into. It was the excess of love for Eve that ruined Adam and his posterity. I need not add, that the author is justified in this particular by many of the fathers and the most orthodox writers. Milton has by this means filled a great part of his poem with that kind of writing which the French critics call the *tender*, and which is in a particular manner engaging to all sorts of readers.

Adam and Eve, in the book we are now considering, are likewise drawn with such sentiments as do not only interest the reader in their afflictions, but raise in him the most melting passions of humanity and commiseration. When Adam sees the several changes of nature produced about him, he appears in a disorder of mind suitable to one who had forfeited both his innocence and his happiness; he is filled with horror, remorse, despair; in the anguish of his heart he expostulates with his Creator for having given him an unasked existence:

> 'Did I request thee, Maker, from my clay
> To mould me man? Did I solicit thee
> From darkness to promote me? or here place
> In this delicious garden? As my will
> Concurr'd not to my being, 'twere but right
> And equal to reduce me to my dust,
> Desirous to resign, and render back
> All I receiv'd'———

He immediately after recovers from his presumption, owns his doom to be just, and begs that the death which is threatened him may be inflicted on him:

> '———Why delays
> His hand to execute what his decree
>
> Fix'd

Fix'd on this day? Why do I overlive?
Why am I mock'd with death, and lengthen'd out
To deathless pain? How gladly would I meet
Mortality, my sentence, and be earth
Insensible! How glad would lay me down,
As in my mother's lap! there should I rest
And sleep secure: his dreadful voice no more
Would thunder in my ears; no fear of worse
To me and to my offspring would torment me
With cruel expectation———'

This whole speech is full of the like emotion, and varied with all those sentiments which we may suppose natural to a mind so broken and disturbed. I must not omit that generous concern which our first father shows in it for his posterity, and which is so proper to affect the reader:

'———Hide me from the face
Of God, whom to behold was then my height
Of happiness! yet well, if here would end
The misery: I deserv'd it, and would bear
My own deservings; but this will not serve;
All that I eat, or drink, or shall beget,
Is propagated curse. O voice once heard
Delightfully, *Increase and multiply*;
Now death to hear!———
———— In me all
Posterity stands curst! Fair patrimony
That I must leave ye, sons! O were I able
To waste it all myself and leave you none!
So disinherited, how would you bless
Me, now your curse! Ah, why should all mankind,
For one man's fault, thus guiltless be condemn'd,
If guiltless? But from me what can proceed
But all corrupt?———

Who

Who can afterwards behold the father of mankind extended upon the earth, uttering his midnight complaints, bewailing his existence, and wishing for death, without sympathizing with him in his distress:

'Thus Adam to himself lamented loud
Through the still night; not now (as ere man fell)
Wholesome, and cool, and mild, but with black air
Accompanied with damps and dreadful gloom;
Which to his evil conscience represented
All things with double terror. On the ground
Outstretch'd he lay; on the cold ground! and oft
Curs'd his creation; Death as oft accus'd
Of tardy execution'———

The part of Eve in this book is no less passionate, and apt to sway the reader in her favour. She is represented with great tenderness as approaching Adam, but is spurned from him with a spirit of upbraiding and indignation conformable to the nature of man, whose passions had now gained the dominion over him. The following passage, wherein she is described as renewing her addresses to him, with the whole speech that follows it, have something in them exquisitely moving and pathetic:

'He added not, and from her turn'd: but Eve
Not so repuls'd, with tears that ceas'd not flowing,
And tresses all disorder'd, at his feet
Fell humble; and embracing them besought
His peace, and thus proceeded in her plaint:
Forsake me not thus, Adam! Witness Heav'n
What love sincere, and rev'rence in my breast,
I bear thee, and unweeting have offended,
Unhappily deceiv'd! Thy suppliant
I beg, and clasp thy knees; bereave me not

(Whereon

(Whereon I live!) thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My only strength, and stay! Forlorn of thee,
Whither shall I betake me? where subsist?
While yet we live (scarce one short hour perhaps),
Between us two let there be peace,' &c.

Adam's reconcilement to her is worked up in the same spirit of tenderness. Eve afterwards proposes to her husband, in the blindness of her despair, that, to prevent their guilt from descending upon posterity, they should endeavour to live childless; or, if that could not be done, they should seek their own deaths by violent methods. As those sentiments naturally engage the reader to regard the mother of mankind with more than ordinary commiseration, they likewise contain a very fine moral. The resolution of dying to end our miseries does not show such a degree of magnanimity as a resolution to bear them, and submit to the dispensations of Providence. Our author has therefore, with great delicacy, represented Eve as entertaining this thought, and Adam as disapproving it.

We are, in the last place, to consider the imaginary persons, or Death and Sin, who act a large part in this book. Such beautiful extended allegories are certainly some of the finest compositions of genius; but, as I have before observed, are not agreeable to the nature of a heroic poem. This of Sin and Death is very exquisite in its kind, if not considered as a part of such a work. The truths contained in it are so clear and open, that I shall not lose time in explaining them; but shall only observe, that a reader, who knows the strength of the English tongue, will be amazed to think how the poet could find such apt words and

phrases

phrases to describe the actions of those two imaginary persons, and particularly in that part where Death is exhibited as forming a bridge over the chaos; a work suitable to the genius of Milton.

Since the subject I am upon gives me an opportunity of speaking more at large of such shadowy and imaginary persons as may be introduced into heroic poems, I shall beg leave to explain myself in a matter which is curious in its kind, and which none of the critics have treated of. It is certain Homer and Virgil are full of imaginary persons, who are very beautiful in poetry when they are just shown, without being engaged in any series of action. Homer indeed represents Sleep as a person, and describes a short part to him in his Iliad; but we must consider, that though we now regard such a person as entirely shadowy and unsubstantial, the heathens made statues of him, placed him in their temples, and looked upon him as a real deity. When Homer makes use of other such allegorical persons, it is only in short expressions, which convey an ordinary thought to the mind in the most pleasing manner, and may rather be looked upon as poetical phrases than allegorical descriptions. Instead of telling us that men naturally fly when they are terrified, he introduces the persons of Flight and Fear, who, he tells us, are inseparable companions. Instead of saying that the time was come when Apollo ought to have received his recompense, he tells us, that the Hours brought him his reward. Instead of describing the effects which Minerva's ægis produced in battle, he tells us that the brims of it were encompassed by Terror, Rout, Discord, Fury, Pursuit, Massacre, and Death. In the same figure of speaking, he represents Victory as following Diomedes; Discord as the mother of funerals

nerals and mourning; Venus as dressed by the Graces; Bellona as wearing Terror and Consternation like a garment. I might give several other instances out of Homer, as well as a great many out of Virgil. Milton has likewise very often made use of the same way of speaking, as where he tells us, that Victory sat on the right hand of the Messiah when he marched forth against the rebel angels; that at the rising of the sun the Hours unbarred the gates of light; that Discord was the daughter of Sin. Of the same nature are those expressions where, describing the singing of the nightingale, he adds, 'Silence was pleased:' and upon the Messiah's bidding peace to the chaos, 'Confusion heard his voice.' I might add innumerable instances of our poet's writing in this beautiful figure. It is plain that these I have mentioned, in which persons of an imaginary nature are introduced, are such short allegories as are not designed to be taken in the literal sense, but only to convey particular circumstances to the reader, after an unusual and entertaining manner. But when such persons are introduced as principal actors, and engaged in a series of adventures, they take too much upon them, and are by no means proper for a heroic poem, which ought to appear credible in its principal parts. I cannot forbear therefore thinking that Sin and Death are as improper agents in a work of this nature, as Strength and Necessity in one of the tragedies of Æschylus, who represented those two persons nailing down Prometheus to a rock, for which he has been justly censured by the greatest critics. I do not know any imaginary person made use of in a more sublime manner of thinking than that in one of the prophets, who, describing God as descending from heaven, and visiting the sins of mankind, adds that

dreadful

dreadful circumstance, 'Before him went the Pestilence.' It is certain this imaginary person might have been described in all her purple spots. The Fever might have marched before her, Pain might have stood at her right hand, Phrensy on her left, and Death in her rear. She might have been introduced as gliding down from the tail of a comet, or darted upon the earth in a flash of lightning. She might have tainted the atmosphere with her breath; the very glaring of her eyes might have scattered infection. But I believe every reader will think, that in such sublime writings the mentioning of her, as it is done in Scripture, has something in it more just, as well as great, than all that the most fanciful poet could have bestowed upon her in the richness of his imagination.

. . . . . .

CRITIQUE ON MILTON'S PARADISE LOST. No. 303.

MILTON has shown a wonderful art in describing that variety of passions which arise in our first parents upon the breach of the commandment that had been given them. We see them gradually passing from the triumph of their guilt, through remorse, shame, despair, contrition, prayer and hope, to a perfect and complete repentance. At the end of the tenth book they are represented as prostrating themselves upon the ground, and watering the earth with their tears: to which the poet joins this beautiful circumstance, that they offered up their penitential prayers on the very place where they appeared to them when he pronounced the sentence:

'————Them forthwith to the place
Repairing where he judg'd them, prostrate fell
Before

Before him reverent, and both confess'd
Humbly their faults, and pardon begg'd, with tears
Watering the ground.'——

There is a beauty of the same kind in a tragedy of Sophocles, where Oedipus, after having put out his own eyes, instead of breaking his neck from the palace-battlements (which furnishes so elegant an entertainment for our English audience), desires that he may be conducted to mount Cithæron, in order to end his life in that very place where he was exposed in his infancy, and where he should then have died had the will of his parents been executed.

As the author never fails to give a poetical turn to his sentiments, he describes, in the beginning of this book, the acceptance which these their prayers met with in a short allegory, formed upon that beautiful passage in holy writ: 'And another angel came and stood at the altar, having a golden censer; and there was given unto him much incense, that he should offer it with the prayers of all saints upon the golden altar which was before the throne: and the smoke of the incense, which came with the prayers of the saints, ascended up before God.'

'——To heav'n their prayers
Flew up, nor miss'd the way, by envious winds
Blown vagabond or frustrate: in they pass'd
Dimensionless through heav'nly doors, then clad
With incense, where the golden altar fum'd,
By their great Intercessor, came in sight
Before the Father's throne"——

We have the same thought expressed a second time in the intercession of the Messiah, which is conceived in very emphatical sentiments and expressions.

Among

Livelier than Melibœan, or the grain
Of Sarra, worn by kings and heroes old,
In time of truce: Iris had dipt the woof;
His starry helm, unbuckled, show'd him prime
In manhood where youth ended; by his side,
As in a glist'ring zodiac, hung the sword,
Satan's dire dread, and in his hand the spear.
Adam bow'd low: he kingly from his state
Inclin'd not, but his coming thus declared.'

Eve's complaint, upon hearing that she was to be removed from the garden of Paradise, is wonderfully beautiful. The sentiments are not only proper to the subject, but have something in them particularly soft and womanish.

'Must I then leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of gods, where I had hope to spend,
Quiet though sad, the respite of that day
That must be mortal to us both! O flow'rs,
That never will in other climate grow,
My early visitation and my last
At even, which I bred up with tender hand
From the first opening bud, and gave you names,
Who now shall rear you to the sun, or rank
Your tribes, and water from th' ambrosial fount?
Thee, lastly, nuptial bower, by me adorn'd
With what to sight or smell was sweet—from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild? How shall we breathe in other air
Less pure, accustom'd to immortal fruits?'

Adam's speech abounds with thoughts which are equally moving, but of a more masculine and elevated turn. Nothing can be conceived more sublime and poetical than the following passage in it:

'This most afflicts me, that departing hence
As from his face I shall be hid, depriv'd
His blessed count'nance: here I could frequent,
With worship, place by place where he vouchsaf 'd
Presence divine; and to my sons relate,
On this mount he appear'd; under this tree
Stood visible; among these pines his voice
I heard; here with him at this fountain talk'd:
So many grateful altars I would rear
Of grassy turf, and pile up every stone
Of lustre from the brook, in memory
Or monument to ages, and thereon
Offer sweet-smelling gums and fruits and flow'rs.
In yonder nether world, where shall I seek
His bright appearances, or footsteps trace?
For though I fled him angry, yet recall'd
To life prolong'd and promis'd race, I now
Gladly behold though but his utmost skirts
Of glory, and far off his steps adore.'

The angel afterwards leads Adam to the highest mount of Paradise, and lays before him a whole hemisphere, as a proper stage for those visions which were represented to be on it. I have before observed how the plan of Milton's poem is in many particulars greater than that of the Iliad or Æneid. Virgil's hero, in the last of these poems, is entertained with a sight of all those who are to descend from him; but though that episode is justly admired, as one of the noblest designs in the whole Æneid, every one must allow that this of Milton is of a much higher nature. Adam's vision is not confined to any particular tribe of mankind, but extends to the whole species.

In this great review which Adam takes of all his sons and daughters, the first objects he is presented with

with, exhibit to him the story of Cain and Abel which is drawn together with much closeness and propriety of expression. That curiosity and natural horror which arises in Adam at the sight of the first dying man, is touched with great beauty:

'But have I now seen death? Is this the way
I must return to native dust? O sight
Of terror foul, and ugly to behold,
Horrid to think, how horrible to feel!'

The second vision sets before him the image of death in a great variety of appearances. The angel, to give him a general idea of those effects which his guilt had brought upon his posterity, places before him a large hospital, or lazar-house, filled with persons lying under all kinds of mortal diseases. How finely has the poet told us that the sick persons languished under lingering and incurable distempers, by an apt and judicious use of such imaginary beings as those I mentioned in my last Saturday's paper:

'Dire was the tossing, deep the groans; Despair
Tended the sick, busy from couch to couch;
And over them triumphant Death his dart
Shook, but delay'd to strike, tho' oft invok'd
With vows, as their chief good and final hope.'

The passion which likewise rises in Adam on this occasion is very natural:

'Sight so deform what heart of rock could long
Dry-eyed behold? Adam could not, but wept,
Tho' not of woman born; compassion quell'd
His best of man, and gave him up to tears.'

The discourse between the angel and Adam, which follows, abounds with noble morals.

As there is nothing more delightful in poetry than a contrast and opposition of incidents, the author, after this melancholy prospect of death and sickness, raises up a scene of mirth, love, and jollity. The secret pleasure that steals into Adam's heart, as he is intent upon this vision, is imagined with great delicacy. I must not omit the description of the loose female troop who seduced the sons of God, as they are called in Scripture:

'For that fair female troop thou saw'st, that seem'd
Of goddesses, so blythe, so smooth, so gay,
Yet empty of all good, wherein consists
Woman's domestic honour and chief praise;
Bred only and completed to the taste
Of lustful appetence, to sing, to dance,
To dress and troul the tongue, and roll the eye:
To these that sober race of men, whose lives
Religious titled them the sons of God,
Shall yield up all their virtue, all their fame,
Ignobly, to the trains and to the smiles
Of those fair atheists'———

The next vision is of a quite contrary nature, and filled with the horrors of war. Adam at the sight of it melts into tears, and breaks out into that passionate speech:

'————O what are these!
Death's ministers, not men, who thus deal death
Inhumanly to men, and multiply
Ten thousand fold the sin of him who slew
His brother; for of whom such massacre
Make they, but of their brethren, men of men?'

Milton, to keep up an agreeable variety in his vi-

sions, after having raised in the mind of his reader the several ideas of terror which are conformable to the description of war, passes on to those softer images of triumphs and festivals, in that vision of lewdness and luxury which ushers in the flood.

As it is visible that the poet had his eye upon Ovid's account of the universal deluge, the reader may observe with how much judgment he has avoided every thing that is redundant or puerile in the Latin poet. We do not here see the wolf swimming among the sheep, nor any of those wanton imaginations which Seneca found fault with, as unbecoming this great catastrophe of nature. If our poet has imitated that verse in which Ovid tells us that there was nothing but sea, and that this sea had no shore to it, he has not set the thought in such a light as to incur the censure which critics have passed upon it. The latter part of that verse in Ovid is idle and superfluous, but just and beautiful in Milton.

Jamque mare et tellus nullum discrimen habebant,
Nil nisi pontus erat, deerant quoque littora ponto.
OVID. *Met.* i. 291.

'Now seas and earth were in confusion lost;
A world of waters, and without a coast.' DRYDEN.

'——Sea cover'd sea,
Sea without shore' —— MILTON.

In Milton the former part of the description does not forestall the latter. How much more great and solemn on this occasion is that which follows in our English poet,

'——And in their palaces,
Where luxury late reign'd, sea-monsters whelp'd
And stabled'——

than

than that in Ovid, where we are told that the sea-calves lay in those places where the goats were used to browse! The reader may find several other parallel passages in the Latin and English description of the deluge, wherein our poet has visibly the advantage. The sky's being over-charged with clouds, the descending of the rains, the rising of the seas, and the appearance of the rainbow, are such descriptions as every one must take notice of. The circumstance relating to Paradise is so finely imagined, and suitable to the opinions of many learned authors, that I cannot forbear giving it a place in this paper:

'——— Then shall this mount
Of Paradise by might of waves be mov'd
Out of his place, push'd by the horned flood;
With all his verdure spoil'd, and trees adrift
Down the great river to the op'ning gulf,
And there take root; an island salt and bare,
The haunt of seals and orcs and sea-mews clang.'

The transition which the poet makes from the vision of the deluge, to the concern it occasioned in Adam, is exquisitely graceful, and copied after Virgil, though the first thought it introduces is rather in the spirit of Ovid:

'How didst thou grieve then, Adam, to behold
The end of all thy offspring, end so sad,
Depopulation! thee another flood,
Of tears and sorrow a flood, thee also drown'd
And sunk thee as thy sons; till gently rear'd
By th' angel, on thy feet thou stoodst at last,
Tho' comfortless, as when a father mourns
His children all in view destroy'd at once.'

I have been the more particular in my quotations

out of the eleventh book of Paradise Lost, because it is not generally reckoned among the most shining books of this poem; for which reason the reader might be apt to overlook those many passages in it which deserve our admiration. The eleventh and twelfth are indeed built upon that single circumstance of the removal of our first parents from Paradise: but though this is not in itself so great a subject as that in most of the foregoing books, it is extended and diversified with so many surprising incidents and pleasing episodes, that these two last books can by no means be looked upon as unequal parts of this divine poem. I must further add, that had not Milton represented our first parents as driven out of Paradise, his fall of man would not have been complete, and consequently his action would have been imperfect.

CRITIQUE ON MILTON'S PARADISE LOST. No. 369.

MILTON, after having represented in vision the history of mankind to the first great period of nature, dispatches the remaining part of it in narration. He has devised a very handsome reason for the angel's proceeding with Adam after this manner, though doubtless the true reason was, the difficulty which the poet would have found to have shadowed out so mixed and complicated a story in visible objects. I could wish, however, that the author had done it, whatever pains it might have cost him. To give my opinion freely, I think that the exhibiting part of the history of mankind in vision, and part in narrative, is as if a history-painter should put in colours one half of his subject, and write down the remaining part

part of it. If Milton's poem flags any where, it is in this narration, where in some places the author has been so attentive to his divinity, that he has neglected his poetry. The narration, however, rises very happily on several occasions, where the subject is capable of poetical ornaments, as particularly in the confusion which he describes among the builders of Babel, and in his short sketch of the plagues of Egypt. The storm of hail and fire, with the darkness that overspread the land for three days, are described with great strength. The beautiful passage which follows is raised upon noble hints in Scripture:

'———Thus with ten wounds
The river-dragon tam'd, at length submits
To let his sojourners depart; and oft
Humbles his stubborn heart; but still as ice
More harden'd after thaw: till in his rage
Pursuing whom he late dismiss'd, the sea
Swallows him with his host; but them lets pass
As on dry land between two crystal walls;
Aw'd by the rod of Moses so to stand
Divided'———

The river-dragon is an allusion to the crocodile, which inhabits the Nile, from whence Egypt derives her plenty. This allusion is taken from that sublime passage in Ezekiel: 'Thus saith the Lord God, Behold I am against thee, Pharaoh king of Egypt, the great dragon that lieth in the midst of his rivers, which hath said, My river is mine own, and I have made it for myself.' Milton has given us another very noble and poetical image in the same description, which is copied almost word for word out of the history of Moses:

'All night he will pursue, but his approach
Darkness defends between till morning watch;
Then through the fiery pillar and the cloud
God looking forth, will trouble all his host,
And craze their chariot-wheels: when by command
Moses once more his potent rod extends
Over the sea; the sea his rod obeys:
On their embattled ranks the waves return,
And overwhelm their war'——

As the principal design of this episode was to gi Adam an idea of the holy person who was to rei state human nature in that happiness and perfectic from which it had fallen, the poet confines himself the line of Abraham, from whence the Messiah w to descend. The angel is described as seeing the p triarch actually travelling towards the Land of Pr mise, which gives a particular liveliness to this pa of the narration:

'I see him, but thou canst not, with what faith
He leaves his gods, his friends, his native soil,
Ur of Chaldea, passing now the ford
To Haran: after him a cumbrous train
Of herds, and flocks, and num'rous servitude;
Not wand'ring poor, but trusting all his wealth
With God, who call'd him, in a land unknown.
Canaan he now attains; I see his tents
Pitch'd about Sechem, and the neighbouring plain
Of Moreh; there by promise he receives
Gift to his progeny of all that land;
From Hamath northward to the desert south;
(Things by their names I call, tho' yet unnam'd.)'

As Virgil's vision in the sixth Æneid probably ga Milton the hint of this whole episode, the last li a translation of that verse where Anchises mentio

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the names of places, which they were to bear hereafter:

Hæc tum nomina erunt, nunc sunt sine nomine terræ.

The poet has very finely represented the joy and gladness of heart which rises in Adam upon his discovery of the Messiah. As he sees his day at a distance through types and shadows, he rejoices in it: but when he finds the redemption of man completed, and Paradise again renewed, he breaks forth in rapture and transport:

'O goodness infinite, goodness immense!
That all this good of evil shall produce, &c.'

I have hinted in my sixth paper on Milton, that a heroic poem, according to the opinion of the best critics, ought to end happily, and leave the mind of the reader, after having conducted it through many doubts and fears, sorrows and disquietudes, in a state of tranquillity and satisfaction. Milton's fable, which had so many other qualifications to recommend it, was deficient in this particular. It is here, therefore, that the poet has shown a most exquisite judgment, as well as the finest invention, by finding out a method to supply this natural defect in his subject. Accordingly he leaves the adversary of mankind, in the last view which he gives of him, under the lowest state of mortification and disappointment. We see him shewing ashes, grovelling in the dust, and loaden with supernumerary pains and torments. On the contrary, our two first parents are comforted by dreams and visions, cheered with promises of salvation, and, in a manner, raised to a greater happiness than that which they had forfeited. In short, Satan

is represented miserable in the height of his triumphs, and Adam triumphant in the height of misery.

Milton's poem ends very nobly. The last speeches of Adam and the archangel are full of moral and instructive sentiments. The sleep that fell upon Eve, and the effects it had in quieting the disorders of her mind, produces the same kind of consolation in the reader, who cannot peruse the last beautiful speech which is ascribed to the mother of mankind, without a secret pleasure and satisfaction:

'Whence thou return'st, and whither went'st, I know;
For God is also in sleep, and dreams advise;
Which he hath sent propitious, some great good
Presaging, since with sorrow and heart's distress
Wearied I fell asleep: but now lead on;
In me is no delay: with thee to go,
Is to stay here; without thee here to stay,
Is to go hence unwilling: thou to me
Art all things under heav'n, all places thou,
Who for my wilful crime art banish'd hence.
This further consolation yet secure
I carry hence: though all by me is lost,
Such favour I unworthy am vouchsaf'd,
By me the promis'd seed shall all restore.'

The following lines, which conclude the poem, rise in a most glorious blaze of poetical images and expressions.

Heliodorus in his Æthiopics acquaints us, that the motion of the gods differs from that of mortals, as the former do not stir their feet, nor proceed step by step, but slide over the surface of the earth by an uniform swimming of the whole body. The reader may observe with how poetical a description Milton

has attributed the same kind of motion to the angels who were to take possession of Paradise:

'So spake our mother Eve; and Adam heard
Well pleas'd, but answer'd not; for now too nigh
The archangel stood; and from the other hill
To their fixt station, all in bright array
The cherubim descended; on the ground
Gliding meteorous, as evening mist
Ris'n from a river, o'er the marish glides,
And gathers ground fast at the lab'rer's heel
Homeward returning. High in front advanc'd,
The brandish'd sword of God before them blaz'd
Fierce as a comet'———

The author helped his invention in the following passage, by reflecting on the behaviour of the angel, who, in holy writ, has the conduct of Lot and his family. The circumstances drawn from that relation are very gracefully made use of on this occasion:

'In either hand the hast'ning angel caught
Our ling'ring parents, and to th' eastern gate
Led them direct, and down the cliff as fast
To the subjected plain; then disappear'd,
They looking back, &c.'

The scene which our first parents are surprised with, upon their looking back on Paradise, wonderfully strikes the reader's imagination, as nothing can be more natural than the tears they shed upon that occasion:

'They looking back, all th' eastern side beheld
Of Paradise, so late their happy seat,
Wav'd over by that flaming brand, the gate

With

With dreadful faces throng'd and fiery arm-:
Some natural tears they dropp'd, but wip'd them soo
The world was all before them, where to choose
Their place of rest, and Providence their guide.'

If I might presume to offer at the smallest alte tion in this divine work, I should think the pa would end better with the passage here quoted, t with the two verses which follow:

'They hand in hand, with wand'ring steps and slow,
Through Eden took their solitary way.'

These two verses, though they have their bea fall very much below the foregoing passage, and new in the mind of the reader that anguish wh was pretty well laid by that consideration;

'The world was all before them, where to choose
Their place of rest, and Providence their guide.'

The number of books in Paradise Lost is equa those of the Æneid. Our author in his first edi had divided his poem into ten books, but afterw broke the seventh and the eleventh each of them two different books, by the help of some small a tions. This second division was made with g judgment, as any one may see who will be at pains of examining it. It was not done for the of such a chimerical beauty as that of resemb Virgil in this particular, but for the more just regular disposition of this great work.

Those who have read Bossu, and many of the cr who have written since his time, will not pardon if I do not find out the particular moral which i culcated in Paradise Lost. Though I can by no m

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think with the last-mentioned French author, that an epic writer first of all pitches upon a certain moral, as the ground-work and foundation of his poem, and afterwards finds out a story to it; I am, however, of opinion, that no just heroic poem ever was or can be made, from whence one great moral may not be deduced. That which reigns in Milton is the most universal and most useful that can be imagined. It is in short this, That obedience to the will of God makes men happy, and that disobedience makes them miserable. This is visibly the moral of the principal fable, which turns upon Adam and Eve, who continued in Paradise while they kept the command that was given them, and were driven out of it as soon as they had transgressed. This is likewise the moral of the principal episode, which shows us how an innumerable multitude of angels fell from their state of bliss, and were cast into hell upon their disobedience. Besides this great moral, which may be looked upon as the soul of the fable, there are an infinity of under morals which are to be drawn from the several parts of the poem, and which makes this work more useful and instructive than any other poem in any language.

Those who have criticized on the Odyssey, the Iliad, and Æneid, have taken a great deal of pains to fix the number of months and days contained in the action of each of those poems. If any one thinks it worth his while to examine this particular in Milton, he will find that from Adam's first appearance in the fourth book, to his expulsion from Paradise in the twelfth, the author reckons ten days. As for that part of the action which is described in the three first books, as it does not pass within the regions of nature, I have before

before observed that it is not subject to my calcu tions of time.

I have now finished my observations on a wo which does an honour to the English nation. I ha taken a general view of it under these four heads; t fable, the characters, the sentiments, and the langua and made each of them the subject of a particu paper. I have in the next place spoken of the cr sures which our author may incur under each of th heads, which I have confined to two papers, thou I might have enlarged the number if I had been d posed to dwell on so ungrateful a subject. I belie however, that the severest reader will not find a little fault in heroic poetry, which this author h fallen into, that does not come under one of the heads among which I have distributed his several b mishes. After having thus treated at large of Pa dise Lost, I could not think it sufficient to have ce brated this poem in the whole, without descending particulars. I have therefore bestowed a paper u each book, and endeavoured not only to prove th the poem is beautiful in general, but to point out particular beauties, and to determine wherein th consist. I have endeavoured to show how some p sages are beautiful by being sublime, others by be soft, others by being natural; which of them are commended by the passion, which by the mor which by the sentiment, and which by the expressi I have likewise endeavoured to show how the gen of the poet shines by a happy invention, a distant lusion, or a judicious imitation; how he has cop or improved Homer or Virgil, and raises his o imaginations by the use which he has made of seve poetical passages in Scripture. I might have inser

also several passages in Tasso which our author has imitated; but, as I do not look upon Tasso to be a sufficient voucher, I would not perplex my reader with such quotations as might do more honour to the Italian than the English poet. In short, I have endeavoured to particularize those innumerable kinds of beauty which it would be tedious to recapitulate, but which are essential to poetry, and which may be met with in the works of this great author. Had I thought, at my first engaging in this design, that it would have led me to so great a length, I believe I should never have entered upon it; but the kind reception which it has met with among those whose judgments I have a value for, as well as the uncommon demands which my bookseller tells me have been made for these particular discourses, give me no reason to repent of the pains I have been at in composing them.

SELEC-

SELECTIONS

FROM

THE GUARDIAN.

ON DEDICATIONS. No. 4.

I HAVE sometimes been entertained with considering dedications in no very common light. By observing what qualities our writers think it will be most pleasing to others to compliment them with, one may form some judgment which are most so to themselves; and, in consequence, what sort of people they are. So, when the authoress of a famous modern romance begs a young nobleman's permission to pay him her kneeling adorations, I am far from censuring the expression, as some critics would do, as deficient in grammar or sense; but I reflect, that adorations paid in that posture are what a lady might expect herself, and my wonder immediately ceases.

What led me into these thoughts was a dedication I happened upon this morning. The reader must understand that I treat the least instances or remains of ingenuity with respect, in what places soever found, or under whatever circumstances of disadvantage. From this love to letters I have been so happy in my searches after knowledge, that I have found unvalued repositories of learning in the lining of bandboxes. I look upon these pasteboard edifices, adorned with the fragments of the ingenious, with the same veneration as antiquaries upon ruined buildings whose walls preserve

serve divers inscriptions and names, which are no where else to be found in the world. This morning, when one of lady Lizard's daughters was looking over some hoods and ribbands, brought by her tirewoman with great care and diligence, I employed no less in examining the box which contained them; it was lined with certain scenes of a tragedy, written (as appeared by part of the title there extant) by one of the fair sex. What was most legible was the Dedication; which, by reason of the largeness of the characters, was least defaced by those Gothic ornaments of flourishes and foliage, wherewith the compilers of these sorts of structures do often industriously obscure the works of the learned. As much of it as I could read with any ease, I shall communicate to the reader, as follows.

'* * * Though it is a kind of profanation to approach your grace with so poor an offering; yet, when I reflect how acceptable a sacrifice of first-fruits was to Heaven in the earliest and purest ages of religion, that they were honoured with solemn feasts, and consecrated to altars by a divine command, * * * upon that consideration, as an argument of particular zeal, I dedicate * * * It is impossible to behold you without adoring; yet dazzled and awed by the glory that surrounds you, men feel a sacred power, that refines their flames, and renders them pure as those we ought to offer to the Deity. * * * The shrine is worthy the divinity that inhabits it. In your grace we see what woman was before she fell, how nearly allied to the purity and perfection of angels. And WE ADORE AND BLESS THE GLORIOUS WORK!'

Undoubtedly these and other periods of this most pious dedication could not but convince the duchess of what the eloquent authoress assures her at the end, that

that she was her servant with most ardent devotion. I think this a pattern of a new sort of style, not yet taken notice of by the critics, which is above the sublime, and may be called the celestial; that is, when the most sacred phrases appropriated to the honour of the deity are applied to a mortal of good quality. As I am naturally emulous, I cannot but endeavour, in imitation of this lady, to be the inventor, or, at least, the first producer of a new kind of dedication, very different from hers and most others, since it has not a word but what the author religiously thinks in it. It may serve for almost any book, either prose or verse, that has, is, or shall be published, and might run in this manner.

The Author to Himself.

Most honoured Sir,

These labours, upon many considerations, so properly belong to none as to yourself. First, as it was your most earnest desire alone that could prevail upon me to make them public: then, as I am secure (from that constant indulgence you have ever shown to all which is mine) that no man will so readily take them into protection, or so zealously defend them. Moreover, there is none can so soon discover the beauties; and there are some parts which it is possible few besides yourself are capable of understanding. Sir, the honour, affection, and value I have for you are beyond expression; as great, I am sure, or greater than any man else can bear you. As for any defects which others may pretend to discover in you, I do faithfully declare I was never able to perceive them; and doubt not but those persons are actuated purely by a spirit of

malice or envy, the inseparable attendants on shining merit and parts, such as I have always esteemed yours to be. It may perhaps be looked upon as a kind of violence to modesty, to say this to you in public; but you may believe me, it is no more than I have a thousand times thought of you in private. Might I follow the impulse of my soul, there is no subject I could launch into with more pleasure than your panegyric. But since something is due to modesty, let me conclude by telling you, that there is nothing so much I desire as to know you more thoroughly than I have yet the happiness of doing. I may then hope to be capable to do you some real service; but till then can only assure you that I shall continue to be, as I am more than any man alive, dearest sir,

Your affectionate friend, and
the greatest of your admirers.

ON PASTORAL POETRY, PAPER I. No. 22.

PASTORAL Poetry not only amuses the fancy the most delightfully, but is likewise more indebted to it than any other sort whatsoever. It transports us into a kind of Fairy Land, where our ears are soothed with the melody of birds, bleating flocks, and purling streams; our eyes enchanted with flowery meadows and springing greens; we are laid under cool shades, and entertained with all the sweets and freshness of nature. It is a dream, it is a vision, which we wish may be real, and we believe that it is true.

Mrs. Cornelia Lizard's head was so far turned with these imaginations when we were last in the country, that

that she lost her rest by listening to nightingales: she kept a pair of turtles cooing in her chamber, and had a tame lamb running after her up and down the house. I used all gentle methods to bring her to herself; as having had a design heretofore of turning shepherd myself, when I read Virgil or Theocritus at Oxford. But, as my age and experience have armed me against any temptation to the pastoral life, I can now with the greater safety consider it; and shall lay down such rules as those of my readers who have the aforesaid design ought to observe, if they would follow the steps of the shepherds and shepherdesses of antient times.

In order to form a right judgment of pastoral poetry, it will be necessary to cast back our eyes on the first ages of the world: for, since that way of life is not now in being, we must inquire into the manner of it when it actually did exist. Before mankind was formed into large societies, or cities were built, and commerce established, the wealth of the world consisted chiefly in flocks and herds. The tending of these we find to have been the employment of the first princes, whose subjects were sheep and oxen, and their dominions the adjoining vales. As they lived in great affluence and ease, we may presume that they enjoyed such pleasures as that condition afforded free and uninterrupted. Their manner of life gave them vigour of body and serenity of mind. The abundance they were possessed of secured them from avarice, ambition, or envy; they could scarce have any anxieties or contentions, where every one had more than he could tell what to do with. Love, indeed, might occasion some rivalships amongst them, because many lovers fix upon one object, for the loss of which they will be satisfied with no compensa-

tion. Otherwise it was a state of ease, innocence, and contentment; where plenty begot pleasure, and pleasure begot singing, and singing begot poetry, and poetry begot pleasure again.

Thus happy was the first race of men, but rude withal, and uncultivated: for, before they could make any considerable progress in arts and sciences, the tranquillity of the rural life was destroyed by turbulent and ambitious spirits; who, having built cities, raised armies, and studied policies of state, made vassals of the defenceless shepherds, and rendered that which was before easy and unrestrained, a mean, laborious, and miserable condition. Hence, if we consider the pastoral period before learning, we shall find it unpolished; if after, we shall find it unpleasant.

The use that I would make of this short review of the country life shall be this. An author that would amuse himself by writing pastorals, should form in his fancy a rural scene of perfect ease and tranquillity, where innocence, simplicity and joy abound. It is not enough that he writes about the country; he must avoid all that is disagreeable in that scene, and hide what is avoided. It is, indeed, commonly affirmed, that truth well painted will certainly please the imagination; but it is sometimes convenient not to discover the whole truth, but that part only which is delightful. We must sometimes show only half an image to the fancy; which if we display in a lively manner, the mind is so dexterously deluded, that it doth not readily perceive that the other half is concealed. Thus, in writing pastorals, let the tranquillity of that life appear full and plain, but hide the meanness of it: represent its simplicity as clear as you please, but cover its misery. I would not hereby be so understood, as if I thought

thought nothing that is irksome or unpleasant should have a place in these writings; I only mean that this state of life in general should be supposed agreeable.

But as there is no condition exempt from anxiety, I will allow shepherds to be afflicted with such misfortunes as the loss of a favourite lamb or a faithless mistress. He may, if you please, pick a thorn out of his foot; or vent his grief for losing the prize in dancing. But these being small torments, they recommend that state which only produces such trifling evils. Again, I would not seem so strict in my notions of innocence and simplicity, as to deny the use of a little railing, or the liberty of stealing a kid or a sheep-hook. For these are likewise such petty enormities, that we must think the country happy where these are the greatest transgressions.

When a reader is placed in such a scene as I have described, and introduced into such company as I have chosen, he gives himself up to the pleasing delusion; and since every one doth not know how it comes to pass, I will venture to tell him why he is pleased.

The first reason is, because all mankind love ease. Though ambition and avarice employ most men's thoughts, they are such uneasy habits, that we do not indulge them out of choice, but from some necessity, real or imaginary. We seek happiness in which ease is the principal ingredient, and the end proposed in our most restless pursuits is tranquillity. We are therefore soothed and delighted with the representation of it, and fancy we partake of the pleasure.

A second reason is our secret approbation of innocence and simplicity. Human nature is not so much depraved, as to hinder us from respecting goodness in others, though we ourselves want it. This is the rea-

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son why we are so much charmed with the pretty prattle of children, and even the expressions of pleasure or uneasiness in some part of the brute creation. They are without artifice or malice; and we love truth too well to resist the charms of sincerity.

A third reason is our love of the country. Health, tranquillity, and pleasing objects, are the growth of the country; and though men, for the general good of the world, are made to love populous cities, the country hath the greatest share in an uncorrupted heart. When we paint, describe, or any way indulge our fancy, the country is the scene which supplies us with the most lovely images. This state was that wherein God placed Adam when in Paradise; nor could all the fanciful wits of antiquity imagine any thing that could administer more exquisite delight in their elysium.

PASTORAL POETRY, PAPER II. No. 23.

HAVING already conveyed my reader into the Fairy or Pastoral Land, and informed him what manner of life the inhabitants of that region lead, I shall, in this day's paper, give him some marks, whereby he may discover whether he is imposed upon by those who pretend to be of that country; or, in other words, what are the characteristics of a true Arcadian.

From the foregoing account of the pastoral life, we may discover that simplicity is necessary in the character of shepherds. Their minds must be supposed so rude and uncultivated, that nothing but what is plain and unaffected can come from them. Nevertheless we are not obliged to represent them dull and stupid, since fine spirits were undoubtedly in the world before

before arts were invented to polish and adorn them. We may therefore introduce shepherds with good sense, and even with wit, provided their manner of thinking be not too gallant or refined. For all men, both the rude and polite, think and conceive things the same way (truth being eternally the same to all), though they express them very differently. For here lies the difference: Men, who by long study and experience have reduced their ideas to certain classes, and consider the general nature of things abstracted from particulars, express their thoughts after a more concise, lively, surprising manner. Those who have little experience, or cannot abstract, deliver their sentiments in plain descriptions, by circumstances, and those observations which either strike upon the senses or are the first motions of the mind. And though the former raises our admiration more, the latter gives more pleasure, and soothes us more naturally. Thus a courtly lover might say to his mistress:

> With thee for ever I in woods could rest,
> Where never human foot the ground hath prest;
> Thou e'en from dungeons darkness canst exclude,
> And from a desert banish solitude.

A shepherd will content himself to say the same thing more simply:

> Come, Rosalind, Oh! come; for without thee
> What pleasure can the country have for me?

Again, since shepherds are not allowed to make deep reflections, the address required is so to relate an action, that the circumstances put together shall cause the reader to reflect. Thus by one delicate circumstance Corydon tells Alexis that he is the finest songster of the country:

Of seven smooth joints a mellow pipe I have,
Which with his dying breath Damœtas gave:
And said, 'This, Corydon, I leave to thee,
For only thou deserv'st it after me.'

As in another pastoral writer, after the same manner a shepherd informs us how much his mistress likes him:

As I to cool me bath'd one sultry day,
Fond Lydia lurking in the sedges lay.
The wanton laugh'd, and seem'd in haste to fly,
Yet often stopp'd, and often turn'd her eye.

If ever a reflection be pardonable in pastorals, it is where the thought is so obvious, that it seems to come easily to the mind; as in the following admirable improvement of Virgil and Theocritus:

Fair is my flock, nor yet uncomely I,
If liquid fountains flatter not. And why
Should liquid fountains flatter us, yet show
The bordering flow'rs less beauteous than they grow?

A second characteristic of a true shepherd is simplicity of manners, or innocence. This is so obvious from what I have before advanced, that it would be but repetition to insist long upon it. I shall only remind the reader, that as the pastoral life is supposed to be where nature is not much depraved, sincerity and truth will generally run through it. Some slight transgressions, for the sake of variety, may be admitted, which in effect will only serve to set off the simplicity of it in general. I cannot better illustrate this rule than by the following example of a swain who found his mistress asleep:

Once

Once Delia slept, on easy moss reclin'd,
Her lovely limbs half bare, and rude the wind:
I smooth'd her coats, and stole a silent kiss;
Condemn me, shepherds, if I did amiss.

A third sign of a swain is, that something of religion, and even superstition, is part of his character. For we find that those who have lived easy lives in the country, and contemplate the works of nature, live in the greatest awe of their Author. Nor doth this humour prevail less now than of old. Our peasants as sincerely believe the tales of goblins and fairies, as the heathens those of fauns, nymphs, and satyrs. Hence we find the works of Virgil and Theocritus sprinkled with left-handed ravens, blasted oaks, witch-crafts, evil eyes, and the like. And I observe with great pleasure, that our English authors of the pastorals I have quoted have practised this secret with admirable judgment.

I will yet add another mark, which may be observed very often in the above-named poets, which is agreeable to the character of shepherds, and nearly allied to superstition; I mean the use of proverbial sayings. I take the common similitudes in pastoral to be of the proverbial order, which are so frequent, that it is needless and would be tiresome to quote them. I shall only take notice upon this head, that it is a nice piece of art to raise a proverb above the vulgar style, and still keep it easy and unaffected. Thus the old wish, 'God rest his soul,' is finely turned:

Then gentle Sydney liv'd, the shepherd's friend:
Eternal blessings on his shade attend!

ON PASTORAL POETRY, PAPER III. No. 28.

THEOCRITUS, Bion and Moschus are the most famous amongst the Greek writers of Pastorals. The two latter of these are judged to be far short of Theocritus, whom I shall speak of more largely, because he rivals the greatest of all poets, Virgil himself. He hath the advantage confessedly of the Latin, in coming before him, and writing in a tongue more proper for pastoral. The softness of the Doric dialect, which this poet is said to have improved beyond any who came before him, is what the antient Roman writers owned their language could not approach. But besides this beauty, he seems to me to have had a soul more softly and tenderly inclined to this way of writing than Virgil, whose genius led him naturally to sublimity. It is true that the great Roman, by the niceness of his judgment, and great command of himself, hath acquitted himself dexterously this way. But a penetrating judge will find there the seeds of that fire which burned afterwards so bright in the Georgics, and blazed out in the Æneid. I must not, however, dissemble that these bold strokes appear chiefly in those Eclogues of Virgil which ought not to be numbered amongst his Pastorals, which are indeed generally thought to be all of the Pastoral kind; but by the best judges are only called his select poems, as the word Eclogue originally means.

Those who will take the pains to consult Scaliger's comparison of these two poets, will find that Theocritus hath outdone him in those very passages which the critic hath produced in honour of Virgil. There is, in short, more innocence, simplicity, and whatever

else

else hath been laid down as the distinguishing marks of pastoral, in the Greek than the Roman; and all arguments from the exactness, propriety, conciseness and nobleness of Virgil, may very well be turned against him. There is, indeed, sometimes a grossness and clownishness in Theocritus, which Virgil, who borrowed his greatest beauties from him, hath avoided. I will, however, add, that Virgil out of the excellence of genius only hath come short of Theocritus; and had possibly excelled him, if in greater subjects he had not been born to excel all mankind.

The Italians were the first, amongst the moderns, that fell into pastoral writing. It is observed, that the people of that nation are very profound and abstruse in their poetry as well as politics; fond of surprising conceits and far-fetched imaginations, and labour chiefly to say what was never said before. From persons of this character, how can we expect that air of simplicity and truth which hath been proved so essential to shepherds? There are two pastoral plays in this language, which they boast of as the most elegant performances in poetry that the latter ages have produced; the Aminta of Tasso, and Guarini's Pastor Fido. In these the names of the persons are indeed pastoral, and the sylvan gods, the dryads and the satyrs appointed with the equipage of antiquity; but neither their language, sentiments, passions or designs, like those of the pretty triflers in Virgil and Theocritus. I shall produce an example out of each, which are commonly taken notice of as patterns of the Italian way of thinking in pastoral. Sylvia in Tasso's poem enters adorned with a garland of flowers, and views herself in a fountain with such self-admiration, that she breaks out into a speech to the flowers on her head,

and

and tells them, she doth not wear them to ado
self, but to make them ashamed. In the Paste
a shepherdess reasons after an abstruse philos
manner about the violence of love, and expos
with the gods for making laws so rigorous to
us, and at the same time giving us invincible c
whoever can bear these, may be assured he h
taste for pastoral.

When I am speaking of the Italians, it wo
unpardonable to pass by Sannazarius. He hath
ged the scene in this kind of poetry from woo
lawns to the barren beach and boundless ocea
troduces sea-calves in the room of kids and
sea-mews for the lark and the linnet, and p
his mistress with oysters instead of fruits and f
How good soever his style and thoughts may h
who can pardon him for his arbitrary change
sweet manners and pleasing objects of the count
what in their own nature are uncomfortable and
ful? I think he hath few or no followers, or, i
such as knew little of his beauties, and only
his faults, and so are lost and forgotten.

The French are so far from thinking abstrused
they often seem not to think at all. It is all a
number, common-place descriptions of woods,
groves, loves, &c. Those who write the most
rately fall into the manner of their country, wh
gallantry. I cannot better illustrate what I wou
of the French, than by the dress in which they
their shepherds appear in their pastoral interludes
the stage, as I find it described by a celebrated a
'The shepherds,' saith he, 'are all embroidered, a
quit themselves in a ball better than our English
cing-masters. I have seen a couple of Rivers app

red stockings; and Alpheus, instead of having his head covered with sedges and bull-rushes, making love in a fair full-bottomed periwig and a plume of feathers, but with a voice so full of shakes and quavers, that I should have thought the murmurs of a country brook the much more agreeable music.'

ON PASTORAL POETRY, PAPER IV. No. 30.

THE Italians and French being dispatched, I come now to the English, whom I shall treat with such meekness as becomes a good patriot; and shall so far recommend this our island as a proper scene for pastoral under certain regulations, as will satisfy the courteous reader that I am in the landed interest.

I must in the first place observe, that our countrymen have so good an opinion of the antients, and think so modestly of themselves, that the generality of the pastoral writers have either stolen all from the Greeks and Romans, or so servilely imitated their manners and customs, as makes them very ridiculous. In looking over some English pastorals a few days ago, I perused at least fifty lean flocks, and reckoned up a hundred left-handed ravens, besides blasted oaks, withering meadows, and weeping deities. Indeed, most of the occasional pastorals we have are built upon one and the same plan. A shepherd asks his fellow, Why he is so pale, if his favourite sheep hath strayed, if his pipe be broken, or Phyllis unkind? He answers, None of these misfortunes have befallen him, but one much greater, for Damon (or sometimes the god Pan) is dead. This immediately causes the other to make complaints,

complaints, and call upon the lofty pines and silver streams to join in the lamentation. While he goes on, his friend interrupts him, and tells him that Damon lives, and shows him a track of light in the skies to confirm it; then invites him to chesnuts and cheese. Upon this theme most of the noble families in Great Britain have been comforted; nor can I meet with any right honourable shepherd that doth not die and live again, after the manner of the aforesaid Damon.

Having already informed my reader wherein the knowledge of antiquity may be serviceable, I shall now direct him where he may lawfully deviate from the ancients. There are some things of an established nature in pastoral which are essential to it, such as a country scene, innocence, simplicity. Others there are of a changeable kind, such as habits, customs, and the like. The difference of the climate is also to be considered; for what is proper in Arcadia, or even in Italy, might be very absurd in a colder country. By the same rule the difference of the soil, of fruits, and flowers, is to be observed. And in so fine a country as Britain, what occasion is there for that profusion of hyacinths and persian roses, and that cornucopia of foreign fruits, which the British shepherds never heard of? How much more pleasing is the following scene to an English reader!

This place may seem for shepherds' leisure made,
So lovingly these elms unite their shade.
Th' ambitious woodbine, how it climbs to breathe
Its balmy sweets around on all beneath!
The ground with grass of cheerful green bespread,
Thro' which the springing flow'r up-rears its head!
Lo here the king-cup of a golden hue,
Medley'd with daisies white, and endive blue!

Hark,

Hark, how the gaudy goldfinch, and the thrush,
With tuneful warblings fill that bramble-bush!
In pleasing concert all the birds combine,
And tempt us in the various song to join.

The theology of the antient pastoral is so very pretty, that it were pity entirely to change it; but I think that part only is to be retained which is universally known, and the rest to be made up out of our own rustical superstition of hob-thrushes, fairies, goblins, and witches. The fairies are capable of being made very entertaining persons, as they are described by several of our poets, and particularly by Mr. Pope:

About this spring (if antient fame say true)
The dapper elves their moon-light sports pursue.
Their pigmy king, and little fairy queen,
In circling dances gambol'd on the green,
While tuneful sprites a merry concert made,
And airy music warbled through the shade.

What hath been said upon the difference of climate, soil, and theology, reaches the proverbial sayings, dress, customs and sports of shepherds. The following examples of our pastoral sports are extremely beautiful:

Whilome did I, all as this poplar fair,
Upraise my heedless head, devoid of care,
'Mong rustic routs the chief for wanton game;
Nor could they merry make till *Lobbin* came:
Who better seen than I in shepherds' arts,
To please the lads, and win the lasses' hearts!
How deftly to mine oaten reed, so sweet,
Wont they upon the green to shift their feet!

And

And when the dance was done, how would they yearn
Some well-devised tale from me to learn!
For many songs and tales of mirth had I,
To chase the ling'ring sun a-down the sky.
———O now! if ever, bring
The laurel green, the smelling eglantine,
And tender branches from the mantling vine,
The dewy cowslip that in meadow grows,
The fountain violet, and garden rose;
Your hamlets strew, and every public way,
And consecrate to mirth Albino 's day.
Myself will lavish all my little store,
And deal about the goblet flowing o'er:
Old Moulin there shall harp, young Mico sing,
And Cuddy dance the round amidst the ring,
And Hobbinol his antic gambols play.

The reason why such changes from the antier should be introduced is very obvious; namely, th poetry being imitation, and that imitation being t best which deceives the most easy, it follows that must take up the customs which are most familiar, universally known, since no man can be deceived delighted with the imitation of what he is ignorant

It is easy to be observed that these rules are dra from what our countrymen Spenser and Philips ha performed in this way. I shall not presume to any more of them, than that both have copied a improved the beauties of the antients, whose mann of thinking I would above all things recommen As far as our language would allow them, they ha formed a pastoral style according to the Doric Theocritus, in which I dare not say they have excell Virgil; but I may be allowed, for the honour of o language, to suppose it more capable of that pret

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rusticity than the Latin. To their works I refer my reader to make observations upon the pastoral style; where he will sooner find that secret than from a folio of criticisms.

ALLEGORY ON PASTORAL POETRY, PAPER V. No. 32.

HAVING delivered my thoughts upon Pastoral Poetry, after a didactic manner, in some foregoing papers, wherein I have taken such hints from the critics as I thought rational, and departed from them according to the best of my judgment, and substituted others in their place, I shall close the whole with the following fable or allegory.

In antient times there dwelt in a pleasant vale of Arcadia a man of very ample possessions, named Menalcas; who, deriving his pedigree from the god Pan, kept very strictly up to the rules of the pastoral life, as it was in the Golden Age. He had a daughter, his only child, called Amaryllis. She was a virgin of a most enchanting beauty, of a most easy and unaffected air; but, having been bred up wholly in the country, was bashful to the last degree. She had a voice that was exceeding sweet, yet had a rusticity in its tone, which, however, to most who heard her seemed an additional charm. Though in her conversation in general she was very engaging, yet to her lovers, who were numerous, she was so coy, that many left her in disgust after a tedious courtship, and matched themselves where they were better received; for Menalcas had not only resolved to take a son-in-law who should inviolably maintain the customs of his family,

but had received one evening, as he walked in the fields, a pipe of an antique form from a faun, or, as some say, from Oberon the fairy, with a particular charge not to bestow his daughter upon any one who could not play the same tune upon it as at that time he entertained him with.

When the time that he had designed to give her in marriage was near at hand, he published a decree, whereby he invited the neighbouring youths to make trial of this musical instrument, with promise that the victor should possess his daughter, on condition that the vanquished should submit to what punishment he thought fit to inflict. Those who were not yet discouraged, and had high conceits of their own worth, appeared on the appointed day, in a dress and equipage suitable to their respective fancies.

The place of meeting was a flowery meadow, through which a clear stream murmured in many irregular meanders. The shepherds made a spacious ring for the contending lovers; and in one part of it there sat upon a little throne of turf, under an arch of eglantine and woodbines, the father of the maid, and at his right hand the damsel crowned with roses and lilies. She wore a flying robe of a light green stuff; she had her sheep-hook in one hand, and the fatal pipe in the other.

The first who approached her was a youth of a graceful presence and courtly air, but drest in a richer habit than had ever been seen in Arcadia. He wore a crimson vest, cut, indeed, after the shepherd's fashion, but so enriched with embroidery, and sparkling with jewels, that the eyes of the spectators were diverted from considering the mode of the garment by the dazzling of the ornaments. His head was covered with

with a plume of feathers, and his sheep-hook glittered with gold and enamel. He accosted the damsel after a very gallant manner, and told her, 'Madam, you need not to consult your glass to adorn yourself to-day; you may see the greatness of your beauty in the number of your conquests.' She, having never heard any compliment so polite, could give him no answer, but presented the pipe. He applied it to his lips, and began a tune, which he set off with so many graces and quavers, that the shepherds and shepherdesses (who had paired themselves in order to dance) could not follow it; as indeed it required great skill and regularity of steps, which they had never been bred to. Menalcas ordered him to be stripped of his costly robes, and to be clad in a plain russet weed, and confined him to tend the flocks in the valleys for a year and a day.

The second that appeared was in a very different garb. He was clothed in a garment of rough goat-skins, his hair was matted, his beard neglected; in his person uncouth, and awkward in his gait. He came up fleering to the nymph, and told her 'he had hugged his lambs, and kissed his young kids, but he hoped to kiss one that was sweeter.' The fair one blushed with modesty and anger, and prayed secretly against him as she gave him the pipe. He snatched it from her, but with some difficulty made it sound; which was in such harsh and jarring notes, that the shepherds cried, one and all, that he understood no music. He was immediately ordered to the most craggy parts of Arcadia to keep the goats, and commanded never to touch a pipe any more. The third that advanced appeared in clothes that were so strait and uneasy to him, that he seemed to move with pain.

He marched up to the maiden with a thoughtful look and stately pace, and said, 'Divine Amaryllis, you wear not those roses to improve your beauty, but to make them ashamed.' As she did not comprehend his meaning, she presented the instrument without reply. The tune that he played was so intricate and perplexing, that the shepherds stood stock still, like people astonished and confounded. In vain did he plead that it was the perfection of music, and composed by the most skilful master in Hesperia. Menalcas, finding that he was a stranger, hospitably took compassion on him, and delivered him to an old shepherd, who was ordered to get him clothes that would fit him, and teach him to speak plain.

The fourth that stepped forwards was young Amyntas, the most beautiful of all the Arcadian swains, and secretly beloved by Amaryllis. He wore that day the same colours as the maid for whom he sighed. He moved towards her with an easy but unassured air. She blushed as he came near her; and when she gave him the fatal present, they both trembled, but neither could speak. Having secretly breathed his vows to the gods, he poured forth such melodious notes, that, though they were a little wild and irregular, they filled every heart with delight. The swains immediately mingled in the dance, and the old shepherds affirmed that they had often heard such music by night, which they imagined to be played by some of the rural deities. The good old man leaped from his throne, and, after he had embraced him, presented him to his daughter; which caused a general acclamation.

While they were in the midst of their joy, they were surprised with a very odd appearance. A person in a blue mantle, crowned with sedges and rushes, stepped

stepped into the middle of the ring. He had an angling-rod in his hand, a pannier upon his back, and a poor meagre wretch in wet clothes carried some oysters before him. Being asked whence he came, and what he was? he told them he was come to invite Amaryllis from the plains to the sea-shore; that his substance consisted in sea-calves, and that he was acquainted with the nereids and the naiads. 'Art thou acquainted with the naiads?' said Menalcas: 'to them then shalt thou return.' The shepherds immediately hoisted him up as an enemy to Arcadia, and plunged him in the river, where he sunk, and was never heard of since.

Amyntas and Amaryllis lived a long and happy life, and governed the vales of Arcadia. Their generation was very long-lived, there having been but four descents in above two thousand years. His heir was called Theocritus, who left his dominions to Virgil. Virgil left his to his son Spenser, and Spenser was succeeded by his eldest-born Philips.

COMPARISON BETWEEN THE PASTORALS OF POPE AND PHILIPS, PAPER VI. No. 40.

I DESIGNED to have troubled the reader with no further discourses of Pastorals; but being informed that I am taxed of partiality in not mentioning an author whose Eclogues are published in the same volume with Mr. Philips's; I shall employ this paper in observations upon him, written in the free spirit of criticism, and without apprehension of offending that gentleman, whose character it is, that he takes the

greatest care of his works before they are published, and has the least concern for them afterwards.

I have laid it down as the first rule of pastoral, that its idea should be taken from the manners of the Golden Age, and the moral formed upon the representation of innocence; it is therefore plain that any deviations from that design degrade a poem from being true pastoral. In this view it will appear that Virgil can only have two of his Eclogues allowed to be such: his first and ninth must be rejected, because they describe the ravages of armies, and oppressions of the innocent; Corydon's criminal passion for Alexis throws out the second; the calumny and railing in the third are not proper for that state of concord; the eighth represents unlawful ways of procuring love by enchantments, and introduces a shepherd whom an inviting precipice tempts to self-murder. As to the fourth, sixth, and tenth, they are given up by Heinsius, Salmasius, Rapin, and the critics in general. They likewise observe, that but eleven of all the Idyllia of Theocritus are to be admitted as pastorals; and even out of that number, the greater part will be excluded for one or other of the reasons above mentioned. So that, when I remarked in a former paper that Virgil's Eclogues, taken all together, are rather select poems than pastorals, I might have said the same thing, with no less truth, of Theocritus. The reason of this I take to be yet unobserved by the critics, viz. 'They never meant them all for pastorals:' which it is plain Philips hath done, and in that particular excelled both Theocritus and Virgil.

As simplicity is the distinguishing characteristic of pastoral, Virgil has been thought guilty of too courtly a style: his language is perfectly pure, and he often forgets he is among peasants. I have frequently wondered

dered that, since he was so conversant in the writings of Ennius, he had not imitated the rusticity of the Doric, as well by the help of the old obsolete Roman language, as Philips hath by the antiquated English: for example, might he not have said *quoi* instead of *cui*; *quojum* for *cujum*; *volt* for *vult*, &c. as well as our modern hath *welladay* for *alas*, *whilome* for *of old*, *make mock* for *deride*, and *witless younglings* for *simple lambs*, &c.? by which means he had attained as much of the air of Theocritus, as Philips hath of Spenser.

Mr. Pope hath fallen into the same error with Virgil. His clowns do not converse in all the simplicity proper to the country: his names are borrowed from Theocritus and Virgil, which are improper to the scene of his pastorals. He introduces Daphnis, Alexis, and Thyrsis on British plains, as Virgil had done before him on the Mantuan: whereas Philips, who hath the strictest regard to propriety, makes choice of names peculiar to the country, and more agreeable to a reader of delicacy; such as Hobbinol, Lobbin, Cuddy, and Colin Clout.

So easy as pastoral writing may seem, (in the simplicity we have described it,) yet it requires great reading, both of the antients and moderns, to be a master of it. Philips hath given us manifest proofs of his knowledge of books; it must be confessed, his competitor hath imitated some single thoughts of the antients well enough, if we consider he had not the happiness of an university education; but he hath dispersed them here and there, without that order and method which Mr. Philips observes, whose whole third pastoral is an instance how well he hath studied the fifth of Virgil, and how judiciously reduced Virgil's thoughts to the standard of pastoral; as his con-

tention of Colin Clout and the Nightingale shows with what exactness he hath imitated Strada.

When I remarked it as a principal fault to introduce fruits and flowers of a foreign growth in descriptions where the scene lies in our country, I did not design that observation should extend also to animals, or the sensitive life; for Philips hath with great judgment described wolves in England in his first pastoral. Nor would I have a poet slavishly confine himself (as Mr. Pope hath done) to one particular season of the year, one certain time of the day, and one unbroken scene in each eclogue. It is plain Spenser neglected this pedantry, who in his pastoral of November mentions the mournful song of the nightingale:

Sad Philomel her song in tears doth steep.

And Mr. Philips, by a poetical creation, hath raised up finer beds of flowers than the most industrious gardener; his roses, lilies and daffodils, blow in the same season.

But the better to discover the merits of our two contemporary pastoral writers, I shall endeavour to draw a parallel of them, by setting several of their particular thoughts in the same light, whereby it will be obvious how much Philips hath the advantage. With what simplicity he introduces two shepherds singing alternately:

Hobb. Come, Rosalind, O come, for without thee
What pleasure can the country have for me?
Come, Rosalind, O come: my brinded kine,
My snowy sheep, my farm, and all is thine.

Lanq. Come, Rosalind, O come; here shady bow'rs,
Here are cool fountains, and here springing flow'rs
Come, Rosalind; here ever let us stay,
And sweetly waste our live-long time away.

Ca

Our other pastoral writer, in expressing the same thought, deviates into downright poetry:

Streph. In spring the fields, in autumn hills I love,
At morn the plains, at noon the shady grove,
But Delia always: forc'd from Delia's sight,
Nor plains at morn nor groves at noon delight.

Daph. Sylvia's like autumn ripe, yet mild as May,
More bright than noon, yet fresh as early day;
Ev'n spring displeases when she shines not here:
But blest with her, 'tis spring throughout the year.

In the first of these authors, two shepherds thus innocently describe the behaviour of their mistresses:

Hobb. As Marian bath'd, by chance I passed by;
She blush'd, and at me cast a side-long eye:
Then swift beneath the crystal wave she try'd
Her beauteous form, but all in vain, to hide.

Lanq. As I to cool me bath'd one sultry day,
Fond Lydia lurking in the sedges lay:
The wanton laugh'd, and seem'd in haste to fly;
Yet often stopp'd, and often turn'd her eye.

The other modern (who it must be confessed hath a knack of versifying) hath it as follows:

Streph. Me gentle Delia beckons from the plain,
Then, hid in shades, eludes her eager swain;
But feigns a laugh to see me search around,
And by that laugh the willing fair is found.

Daph. The sprightly Sylvia trips along the green:
She runs, but hopes she does not run unseen;
While a kind glance at her pursuer flies,
How much at variance are her feet and eyes!

There

There is nothing the writers of this kind of poetry are fonder of than descriptions of pastoral presents. Philips says thus of a sheep-hook,

Of season'd elm; where studs of brass appear,
To speak the giver's name, the month and year.
The hook of polish'd steel, the handle turn'd,
And richly by the graver's skill adorn'd.

The other of a bowl embossed with figures,

——————where wanton ivy twines,
And swelling clusters bend the curling vines;
Four figures rising from the work appear,
The various seasons of the rolling year;
And what is that which binds the radiant sky,
Where twelve bright signs in beauteous order lie.

The simplicity of the swain in this place, who forgets the name of the zodiac, is no ill imitation of Virgil: but how much more plainly and unaffectedly would Philips have dressed this thought in his Doric!

And what that hight, which girds the welkin sheen,
Where twelve gay signs in meet array are seen.

If the reader would indulge his curiosity any further in the comparison of particulars, he may read the first pastoral of Philips with the second of his contemporary, and the fourth and sixth of the former with the fourth and first of the latter; where several parallel places will occur to every one.

Having now shown some parts in which these two writers may be compared, it is a justice I owe to Mr. Philips to discover those in which no man can compare with him. First, that beautiful rusticity, of which I shall only produce two instances, out of a hundred not yet quoted.

O woful

O woful day! O day of woe, quoth he,
And woful I, who live the day to see!

That simplicity of diction, the melancholy flowing of the numbers, the solemnity of the sound, and the easy turn of the words, in this dirge (to make use of our author's expression, are extremely elegant.

In another of his pastorals a shepherd utters a dirge not much inferior to the former in the following lines:

Ah me, the while! ah me, the luckless day!
Ah luckless lad! the rather might I say;
Ah silly I! more silly than my sheep,
Which on the flow'ry plains I once did keep.

How he still charms the ear with these artful repetitions of the epithets; and how significant is the last verse! I defy the most common reader to repeat them without feeling some motions of compassion.

In the next place I shall rank his proverbs, in which I formerly observed he excels. For example:

A rolling stone is ever bare of moss;
And, to their cost, green years old proverbs cross.
—— He that late lies down, as late will rise,
And, sluggard-like, till noon-day snoring lies.
Against ill luck all cunning foresight fails;
Whether we sleep or wake, it nought avails.
———Nor fear, from upright sentence, wrong.

Lastly, his elegant dialect, which alone might prove him the eldest born of Spenser, and our only true Arcadian. I should think it proper for the several writers of pastoral to confine themselves to their several counties. Spenser seems to have been of this opinion; for he hath laid the scene of one of his pastorals in Wales, where,

where, with all the simplicity natural to that part o our island, one shepherd bids the other good-morro in an unusual and elegant manner:

> Diggon Davy, I bid hur God-day;
> Or Diggon hur is, or I mis-say.

Diggon answers,

> Hur was hur while it was day-light;
> But now hur is a most wretched wight, &c.

But the most beautiful example of this kind that ever met with, is a very valuable piece which I chanc to find among some old manuscripts, entitled 'A pa toral ballad;' which I think, for its nature and simp city, may (notwithstanding the modesty of the titl be allowed a perfect pastoral. It is composed in t Somersetshire dialect, and the names such as are pr per to the country people. It may be observed, as further beauty of this pastoral, the words nymp dryad, naiad, faun, cupid, or satyr, are not on mentioned through the whole. I shall make no ap logy for inserting some few lines of this excellent pie Cicily breaks thus into the subject, as she is going milking:

> Cicily. Rager, go vetch tha kee, or else tha zun
> Will quite be go, bevore c'have half a don.
> Roger. Thou shouldst not ax ma tweece, but I've a be
> To dreave our bull to bull tha parson's kee.

It is to be observed, that this whole dialogue is form upon the passion of jealousy; and his mentioning t parson's kine naturally revives the jealousy of the she h rdless Cicily, which she expresses as follows;

Cici

Cicily. Ah Rager, Rager, chee was zore avraid
When in yond vield you kiss'd the parson's maid.
Is this the love that once to me you zed,
When from the wake thou brought'st me ginger-bread?

Roger. Cicily, thou charg'st me false—I'll zwear to thee,
Tha parson's maid is still a maid for me.

In which answer of his are expressed at once that 'spirit of religion,' and that 'innocence of the golden age,' so necessary to be observed by all writers of pastoral.

At the conclusion of this piece, the author reconciles the lovers, and ends the eclogue the most simply in the world:

So Rager parted vor to vetch tha kee,
And vor her bucket in went Cicily.

I am loth to show my fondness for antiquity so far as to prefer this antient British author to our present English writers of pastoral; but I cannot avoid making this obvious remark, that both Spenser and Philips have hit into the same road with this old west country bard of ours.

After all that hath been said, I hope none can think it any injustice to Mr. Pope that I forbore to mention him as a pastoral writer; since, upon the whole, he is of the same class with Moschus and Bion, whom we have excluded that rank; and of whose eclogues, as well as some of Virgil's, it may be said, that, according to the description we have given of this sort of poetry, they are by no means pastorals, but 'something better.'

INSTANCE OF PEDANTRY. No. 24.

JACK LIZARD was about fifteen when he was first entered in the university; and being a youth of a great deal of fire, and a more than ordinary application to his studies, it gave his conversation a very particular turn. He had too much spirit to hold his tongue in company; but at the same time so little acquaintance with the world, that he did not know how to talk like other people.

After a year-and-half's stay at the university, he came down amongst us to pass away a month or two in the country. The first night after his arrival, as we were at supper, we were all of us very much improved by Jack's table talk. He told us, upon the appearance of a dish of wild fowl, that according to the opinion of some natural philosophers they might be lately come from the moon. Upon which the sparkler bursting out into a laugh, he insulted her with several questions relating to the bigness and distance of the moon and stars; and after every interrogatory would be winking upon me, and smiling at his sister's ignorance. Jack gained his point; for the mother was pleased, and all the servants stared at the learning of their young master. Jack was so encouraged at this success, that for the first week he dealt wholly in paradoxes. It was a common jest with him to pinch one of his sister's lap-dogs, and afterwards prove he could not feel it. When the girls were sorting a set of knots, he would demonstrate to them that all the ribbands were of the same colour; or rather, says Jack, of no colour at all. My Lady Lizard herself, though she was not a little pleased with her son's improvements, was one day almost angry

angry with him: for, having accidentally burnt her fingers as she was lighting the lamp for her tea-pot; in the midst of her anguish, Jack laid hold of the opportunity to instruct her that there was no such thing as heat in fire. In short, no day passed over our heads, in which Jack did not imagine he made the whole family wiser than they were before.

That part of his conversation which gave me the most pain, was what passed among those country gentlemen that came to visit us. On such occasions Jack usually took upon him to be the mouth of the company; and, thinking himself obliged to be very merry, would entertain us with a great many odd sayings and absurdities of their college-cook. I found this fellow had made a very strong impression upon Jack's imagination, which he never considered was not the case of the rest of the company, till after many repeated trials he found that his stories seldom made any body laugh but himself.

I all this while looked upon Jack as a young tree shooting out into blossoms before its time; the redundancy of which, though it was a little unseasonable, seemed to foretel an uncommon fruitfulness.

In order to wear out the vein of pedantry which ran through his conversation, I took him out with me one evening, and first of all insinuated to him this rule, which I had myself learned from a very great author, To think with the wise, but talk with the vulgar. Jack's good sense soon made him reflect that he had often exposed himself to the laughter of the ignorant by a contrary behaviour; upon which he told me, that he would take care for the future to keep his notions to himself, and converse in the common received sentiments of mankind. He at the same desired me to give

him any other rules of conversation which I thoug
might be for his improvement. I told him I wou
think of it; and accordingly, as I have a particular
fection for the young man, I gave him next morni
the following rules in writing, which may perhaps ha
contributed to make him the agreeable man he now

The faculty of interchanging our thoughts with o
another, or what we express by the word conversatic
has always been represented by moral writers as one
the noblest privileges of reason, and which more partic
larly sets mankind above the brute part of the creatio
. Though nothing so much gains upon the affectio
as this extemporary eloquence, which we have constan
occasion for, and are obliged to practise every day,
very rarely meet with any who excels in it.

The conversation of most men is disagreeable, n
so much for want of wit and learning, as of good bree
ing and discretion.

If you resolve to please, never speak to gratify a
particular vanity or passion of your own, but alwa
with a design either to divert or inform the compan
A man who only aims at one of these is always ea
in his discourse. He is never out of humour at bein
interrupted, because he considers that those who he
him are the best judges whether what he was sayi
could either divert or inform them.

A modest person seldom fails to gain the good-w
of those he converses with, because nobody envies
man who does not appear to be pleased with himself

We should talk extremely little of ourselves: i
deed, what can we say? It would be as imprudent
discover our faults, as ridiculous to count over our fa
cied virtues. Our private and domestic affairs are
less improper to be introduced in conversation. Wh
do

does it concern the company how many horses you keep in your stables? or whether your servant is most knave or fool?

A man may equally affront the company he is in, by engrossing all the talk, or observing a contemptuous silence.

Before you tell a story, it may be generally not amiss to draw a short character, and give the company a true idea of the principal persons concerned in it; the beauty of most things consisting not so much in their being said or done, as in their being said or done by such a particular person, or on such a particular occasion.

Notwithstanding all the advantages of youth, few young people please in conversation: the reason is, that want of experience makes them positive, and what they say is rather with a design to please themselves than any one else.

It is certain that age itself shall make many things pass well enough, which would have been laughed at in the mouth of one much younger.

Nothing, however, is more insupportable to men of sense, than an empty formal man who speaks in proverbs, and decides all controversies with a short sentence. This piece of stupidity is the more insufferable, as it puts on the air of wisdom.

A prudent man will avoid talking much of any particular science, for which he is remarkably famous. There is not methinks a handsomer thing said of Mr. Cowley in his whole life, than that none but his intimate friends ever discovered he was a great poet by his discourse: besides the decency of this rule, it is certainly founded in good policy. A man who talks of any thing he is already famous for has little to get, but a great deal to lose. I might add, that he who is

sometimes silent on a subject where every one is satisfied he could speak well, will often be thought no less knowing in other matters where perhaps he is wholly ignorant.

Women are frightened at the name of argument, and are sooner convinced by a happy turn, or witty expression, than by demonstration.

Whenever you commend, add your reasons for doing so; it is this which distinguishes the approbation of a man of sense from the flattery of sycophants, and admiration of fools.

Raillery is no longer agreeable than while the whole company is pleased with it. I would least of all be understood to except the person rallied.

Though good-humour, sense, and discretion can seldom fail to make a man agreeable, it may be no ill policy sometimes to prepare yourself in a particular manner for conversation, by looking a little further than your neighbours into whatever is become a reigning subject. If our armies are besieging a place of importance abroad, or our house of commons debating a bill of consequence at home, you can hardly fail of being heard with pleasure, if you have nicely informed yourself of the strength, situation, and history of the first, or of the reasons for and against the latter. It will have the same effect, if, when any single person begins to make a noise in the world, you can learn some of the smallest accidents in his life or conversation, which, though they are too fine for the observation of the vulgar, give more satisfaction to men of sense (as they are the best openings to a real character) than the recital of his most glaring actions. I know but one ill consequence to be feared from this method, namely, that, coming full charged into company, you should

resolve

resolve to unload whether a handsome opportunity offers itself or no.

Though the asking of questions may plead for itself the specious names of modesty, and a desire of information, it affords little pleasure to the rest of the company who are not troubled with the same doubts; besides which, he who asks a question would do well to consider that he lies wholly at the mercy of another before he receives an answer.

Nothing is more silly than the pleasure some people take in what they call speaking their minds. A man of this make will say a rude thing for the mere pleasure of saying it, when an opposite behaviour, full as innocent, might have preserved his friend, or made his fortune.

It is not impossible for a man to form to himself as exquisite a pleasure in complying with the humour and sentiments of others, as of bringing others over to his own; since 'tis the certain sign of a superior genius, that can take and become whatever dress it pleases.

I shall only add, that besides what I have here said, there is something which can never be learnt but in the company of the polite. The virtues of men are catching as well as their vices; and your own observations added to these will soon discover what it is that commands attention in one man, and makes you tired and displeased with the discourse of another.

ON LAUGHTER. No. 29.

In order to look into any person's temper, I generally make my first observation upon his laugh, whether

of the most delicate address. This tender motion of the physiognomy the antients called the Ionic laugh.

The Laugh among us is the common Risus of the antients.

The Grin by writers of antiquity is called the Syncrusian; and was then, as it is at this time, made use of to display a beautiful set of teeth.

The Horse-laugh, or the Sardonic, is made use of with great success in all kinds of disputation. The proficients in this kind, by a well-timed laugh, will baffle the most solid argument. This upon all occasions supplies the want of reason, is always received with great applause in coffee-house disputes, and that side the laugh joins with is generally observed to gain the better of his antagonist.

The prude hath a wonderful esteem for the Chian laugh or Dimple; she looks upon all the other kinds of laughter as excesses of levity; and is never seen upon the most extravagant jest to disorder her countenance with the ruffle of a smile. Her lips are composed with a primness peculiar to her character, all her modesty seems collected into her face, and she but very rarely takes the freedom to sink her cheek into a dimple.

The young widow is only a Chian for a time; her smiles are confined by decorum, and she is obliged to make her face sympathize with her habit: she looks demure by art, and by the strictest rules of decency is never allowed the Smile till the first offer or advance towards her is over.

The effeminate fop, who by the long exercise of his countenance at the glass hath reduced it to an exact discipline, may claim a place in this clan. You

see him upon any occasion, to give spirit to his discourse, admire his own eloquence by a Dimple.

The Ionics are those ladies that take a greater liberty with their features; yet even these may be said to smother a Laugh, as the former to stifle a Smile.

The beau is an Ionic out of complaisance, and practises the Smile the better to sympathize with the fair. He will sometimes join in a laugh to humour the spleen of a lady, or applaud a piece of wit of his own, but always takes care to confine his mouth within the rules of good breeding: he takes the laugh from the ladies, but is never guilty of so great an indecorum as to begin it.

The Ionic laugh is of universal use to men of power at their levees; and is esteemed by judicious place-hunters a more particular mark of distinction than the Whisper. A young gentleman of my acquaintance valued himself upon his success, having obtained this favour after the attendance of three months only.

A judicious author some years since published a collection of sonnets, which he very successfully called 'Laugh and be fat; or, Pills to purge melancholy:' I cannot sufficiently admire the facetious title of these volumes, and must censure the world of ingratitude, while they are so negligent in rewarding the jocose labours of my friend Mr. D'Urfey, who was so large a contributor to this treatise, and to whose humorous productions so many rural squires in the remotest parts of this island are obliged for the dignity and state which corpulency gives them. The story of the sick man's breaking an imposthume by a sudden fit of laughter is too well known to need a recital. It is my opinion, that the above pills would be extremely proper

proper to be taken with asses' milk, and mightily contribute towards the renewing and restoring decayed lungs. Democritus is generally represented to us as a man of the largest size; which we may attribute to his frequent exercise of his risible faculty. I remember Juvenal says of him:

Perpetuo risu pulmonem agitare solebat.

SAT. 10. ver. 33.

He shook his sides with a perpetual laugh.

That sort of man whom a late writer has called the *Butt* is a great promoter of this healthful agitattion and is generally stocked with so much good-humour, as to strike in with the gaiety of conversation, though some innocent blunder of his own be the subject of the raillery.

I shall range all old amorous dotards under the denomination of Grinners.

The wag is of the same kind; but he very frequently calls in the Horse-laugh to his assistance.

There are another kind of Grinners, which the antients call Megarics, and some moderns have, not injudiciously, given them the name of the Sneerers. These always indulge their mirth at the expense of their friends, and all their ridicule consists in unseasonable ill-nature. I could wish these laughers would consider, that let them do what they can, there is no laughing away their own follies by laughing at other people's.

The mirth of the tea-table is for the most part Megaric, and in visits the ladies themselves very seldom scruple the sacrificing a friendship to a laugh of this denomination.

The coquet hath a great deal of the Megaric in her: but, in short, she is a proficient in laughter, and can run through the whole exercise of the features; she subdues the formal lover with the Dimple, accosts the fop with the Smile, joins with the wit in the downright Laugh; to vary the air of her countenance frequently rallies with the Grin; and, when she hath ridiculed her lover quite out of his understanding, to complete his misfortunes, strikes him dumb with a Horse-laugh.

The Horse-laugh is a distinguishing characteristic of the rural hoyden, and it is observed to be the last symptom of rusticity that forsakes her under the discipline of the boarding-school.

Punsters, I find, very much contribute towards the Sardonic, and the extremes of either wit or folly seldom fail of raising this noisy kind of applause. As the antient physicians held the Sardonic laugh very beneficial to the lungs, I should, methinks, advise all my countrymen of consumptive and hectical constitutions to associate with the most facetious punsters of the age. Persius hath very elegantly described a Sardonic laughter in the following line,

Ingeminat tremulos naso crispante cachinnos. SAT. 3. v 87.

Redoubled peals of trembling laughter burst,
Convulsing every feature of the face.

Laughter is a vent of any sudden joy that strikes upon the mind, which being too volatile and strong, breaks out in this tremor of the voice. The poets make use of this metaphor when they would describe nature in her richest dress: for beauty is never so lovely as when adorned with a smile; and conversation ever sets

sits easier upon us than when we now and then discharge ourselves in a symphony of laughter, which may not improperly be called 'the chorus of conversation.'

DON ALONZO, A STORY. No. 37.

DON ALONZO, a Spanish nobleman, had a beautiful and virtuous wife, with whom he had lived for some years in great tranquillity. The gentleman, however, was not free from the faults usually imputed to his nation; he was proud, suspicious, and impetuous. He kept a Moor in his house, whom, on a complaint from his lady, he had punished for a small offence with the utmost severity. The slave vowed revenge, and communicated his resolution to one of the lady's women with whom he lived in a criminal way. This creature also hated her mistress, for she feared she was observed by her: she therefore undertook to make Don Alonzo jealous, by insinuating that the gardener was often admitted to his lady in private, and promising to make him an eye-witness of it. At a proper time agreed on between her and the Morisco, she sent a message to the gardener, that his lady, having some hasty orders to give him, would have him come that moment to her in her chamber. In the mean time she had placed Alonzo privately in an outer room, that he might observe who passed that way. It was not long before he saw the gardener appear. Alonzo had not patience, but, following him into the apartment, struck him at one blow with a dagger to the heart; then dragging his lady by the hair, without inquiring further, he instantly killed her.

Here

Here he paused, looking on the dead bodies with all the agitations of a dæmon of revenge; when the wench who had occasioned these terrors, distracted with remorse, threw herself at his feet, and in a voice of lamentation, without sense of the consequence, repeated all her guilt. Alonzo was overwhelmed with all the violent passions at one instant, and uttered the broken voices and motions of each of them for a moment, till at last he recollected himself enough to end his agony of love, anger, disdain, revenge and remorse, by murdering the maid, the Moor, and himself*.

ON NATURAL PLEASURES, PAPER I. No. 49.

It is of great use to consider the pleasures which constitute human happiness, as they are distinguished into Natural and Fantastical. Natural pleasures I call those, which, not depending on the fashion and caprice of any particular age or nation, are suited to human nature in general, and were intended by providence as rewards for the using our faculties agreeably to the ends for which they were given us. Fantastical pleasures are those, which, having no natural fitness to delight our minds, presuppose some particular whim or taste accidentally prevailing in a set of people, to which it is owing that they please.

Now I take it, that the tranquillity and cheerfulness with which I have passed my life, are the effect of having, ever since I came to years of discretion, continued my inclinations to the former sort of plea-

* In this story is seen the original of Young's play of the *Revenge*.

sures

sures. But, as my experience can be a rule only to my own actions, it may probably be a stronger motive to induce others to the same scheme of life, if they would consider that we are prompted to natural pleasures by an instinct impressed on our minds by the author of our nature, who best understands our frames, and consequently best knows what those pleasures are which will give us the least uneasiness in the pursuit, and the greatest satisfaction in the enjoyment of them. Hence it follows, that the objects of our natural desires are cheap or easy to be obtained, it being a maxim that holds throughout the whole system of created beings, that *nothing is made in vain*, much less the instincts and appetites of animals, which the benevolence as well as wisdom of the deity is concerned to provide for. Nor is the fruition of those objects less pleasing than the acquisition is easy; and the pleasure is heightened by the sense of having answered some natural end, and the consciousness of acting in concert with the supreme governor of the universe.

Under natural pleasures I comprehend those which are universally suited, as well to the rational as the sensual part of our nature. And of the pleasures which affect our senses, those only are to be esteemed natural that are contained within the rules of reason, which is allowed to be as necessary an ingredient of human nature as sense. And indeed, excesses of any kind are hardly to be esteemed pleasures, much less natural pleasures.

It is evident that a desire terminated in money is fantastical: so is the desire of outward distinctions, which bring no delight of sense, nor recommend us

as

as useful to mankind; and the desire of things merely because they are new or foreign. Men who are indisposed to a due exertion of their higher parts, are driven to such pursuits as these from the restlessness of the mind, and the sensitive appetites being easily satisfied. It is, in some sort, owing to the bounty of providence, that, disdaining a cheap and vulgar happiness, they frame to themselves imaginary goods, in which there is nothing can raise desire but the difficulty of obtaining them. Thus men become the contrivers of their own misery, as a punishment on themselves for departing from the measures of nature. Having by a habitual reflection on these truths made them familiar, the effect is, that I, among a number of persons who have debauched their natural taste, see things in a peculiar light; which I have arrived at not by any uncommon force of genius or acquired knowledge, but only by unlearning the false notions instilled by custom and education.

The various objects that compose the world were by nature formed to delight our senses; and as it is this alone that makes them desirable to an uncorrupted taste, a man may be said naturally to possess them when he possesseth those enjoyments which they are fitted by nature to yield. Hence it is usual with me to consider myself as having a natural property in every object that administers pleasure to me. When I am in the country, all the fine seats near the place of my residence, and to which I have access, I regard as mine. The same I think of the groves and fields where I walk, and muse on the folly of the civil landlord in London, who has the fantastical pleasure of draining dry rent into his coffers, but is a stranger to

fres

fresh air and rural enjoyments. By these principles I am possessed of half a dozen of the finest seats in England, which in the eye of the law belong to certain of my acquaintance, who being men of business choose to live near the court.

In some great families, where I choose to pass my time, a stranger would be apt to rank me with the other domestics: but in my own thoughts and natural judgment I am master of the house; and he who goes by that name is my steward, who eases me of the care of providing for myself the conveniences and pleasures of life.

When I walk the streets, I use the foregoing natural maxim, (viz. That he is the true possessor of a thing who enjoys it, and not he that owns it without the enjoyment of it,) to convince myself that I have a property in the gay part of all the gilt chariots that I meet; which I regard as amusements designed to delight my eyes; and the imagination of those kind people who sit in them gaily attired only to please me. I have a real and they only an imaginary pleasure from their exterior embellishments. Upon the same principle, I have discovered that I am the natural proprietor of all the diamond necklaces, the crosses, stars, brocades, and embroidered clothes, which I see at a play or birthnight, as giving more natural delight to the spectator than to those that wear them. And I look on the beaus and ladies as so many paraquets in an aviary, or tulips in a garden, designed purely for my diversion. A gallery of pictures, a cabinet or library that I have free access to, I think my own. In a word, all that I desire is the use of things, let who will have the keeping of them. By which maxim I am grown one of the richest men in Great Britain; with

with this difference, that I am not a prey to my own cares, or the envy of others.

The same principles I find of great use in my private economy. As I cannot go to the price of history-painting, I have purchased at easy rates several beautifully designed pieces of landscape and perspective, which are much more pleasing to a natural taste than unknown faces or Dutch gambols, though done by the best masters. My couches, beds, and window-curtains are of Irish stuff, which those of that nation work very fine and with a delightful mixture of colours. There is not a piece of china in my house; but I have glasses of all sorts, and some tinged with the finest colours, which are not the less pleasing because they are domestic, and cheaper than foreign toys. Every thing is neat, entire, and clean, and fitted to the taste of one who had rather be happy than be thought rich.

Every day numberless innocent and natural gratifications occur to me, while I behold my fellow-creatures labouring in a toilsome and absurd pursuit of trifles; one, that he may be called by a particular appellation; another, that he may wear a particular ornament, which I regard as a bit of ribband that has an agreeable effect on my sight, but is so far from supplying the place of merit where it is not, that it serves only to make the want of it more conspicuous. Fair weather is the joy of my soul; about noon I behold a blue sky with rapture, and receive great consolation from the rosy dashes of light which adorn the clouds of the morning and evening. When I am lost among green trees, I do not envy a great man with a great crowd at his levee. And I often lay aside thoughts of going to an opera, that I may enjoy the silent

it pleasure of walking by moon-light, or viewing
stars sparkle in their azure ground; which I look
as part of my possessions, not without a secret
nation at the tastelessness of mortal men, who
eir race through life overlook the real enjoyments

. . . . . .

at the pleasure which naturally affects a human
l with the most lively and transporting touches, I
to be the sense that we act in the eye of infinite
om, power, and goodness, that will crown our vir-
s endeavours here with a happiness hereafter,
as our desires, and lasting as our immortal souls.
is a perpetual spring of gladness in the mind.
lessens our calamities, and doubles our joys.
hout this the highest state of life is insipid, and
it the lowest is a paradise. What unnatural
ches then are those, who can be so stupid as to
gine a merit in endeavouring to rob virtue of her
ort, and a man of his present as well as future
! But, as I have frequently taken occasion to
advert on that species of mortals, so I propose to
it my animadversions on them, till I see some
ptoms of amendment.

ON NATURAL PLEASURES, PAPER II. No. 58.

SIR,

'OF all the precautions with which you have
ucted the world, I like that best, which is upon Na-
and Fantastical Pleasure, because it falls in very
h with my own way of thinking. As you receive
delight from what creates only imaginary satis-
ons in others; so do I raise to myself all the con-
venience

veniences of life by amusing the fancies of the world. I am, in a word, a member of that numerous tribe who write for their daily bread. I flourish in a dearth of foreign news; and though I do not pretend to the spleen, I am never so well as in the time of a westerly wind. When it blows from that auspicious point, I raise to myself contributions from the British isle, by affrighting my superstitious countrymen with printed relations of murders, spirits, prodigies or monsters. According as my necessities suggest to me, I hereby provide for my being. The last summer I paid a large debt for brandy and tobacco, by a wonderful description of a fiery dragon, and lived for ten days together upon a whale and a mermaid. When winter draws near, I generally conjure up my spirits, and have my apparitions ready against long dark evenings. From November last to January I lived solely upon murders, and have, since that time, had a comfortable subsistence from a plague and a famine. I made the Pope pay for my beef and mutton last Lent, out of pure spite to the Romish religion; and at present my good friend the king of Sweden finds me in clean linen, and the Mufti gets me credit at the tavern.

'The astonishing accounts that I record, I usually enliven with wooden cuts, and the like paltry embellishments. They administer to the curiosity of my fellow-subjects, and not only advance religion and virtue, but take restless spirits off from meddling with the public affairs. I therefore cannot think myself an useless burthen upon earth; and that I may still do the more good in my generation, I shall give the world, in a short time, a history of my life, studies, maxims, and achievements, provided my bookseller advances a round sum for my copy.

'I am, sir, yours.'

'Sir,

'I am a lady of birth and fortune, but never knew till last Thursday, that the splendour of my equipage was so beneficial to my country. I will not deny that I have dressed for some years out of the pride of my heart; but am very glad that you have so far settled my conscience in that particular, that I can now look upon my vanities as so many virtues. Since I am satisfied that my person and garb give pleasure to my fellow-creatures, I shall not think the three hours' business I usually attend at my toilette below the dignity of a rational soul. I am content to suffer great torment from my stays, that my shape may appear graceful to the eyes of others; and often mortify myself with fasting, rather than my fatness should give distaste to any man in England.

'I am making up a rich brocade for the benefit of mankind, and design in a little time to treat the town with a thousand pounds worth of jewels. I have ordered my chariot to be new painted for your use and the world's; and have prevailed upon my husband to present you with a pair of fine Flanders mares, by driving them every evening round the ring. Gay pendants for my ears, a costly cross for my neck, a diamond of the best water for my finger, shall be purchased at any rate to enrich you; and I am resolved to be a patriot in every limb. My husband will not scruple to oblige me in these trifles, since I have persuaded him, from your scheme, that pin-money is only so much set apart for charitable uses. You see, sir, how expensive you are to me, and I hope you will esteem me accordingly; especially when I assure you that I am, as far as you can see me, Entirely yours,

CLEORA.'

ON HUMANITY TO ANIMALS. No. 61.

I CANNOT think it extravagant to imagine that mankind are no less, in proportion, accountable for the ill use of their dominion over creatures of the lower rank of beings, than for the exercise of tyranny over their own species. The more entirely the inferior creation is submitted to our power, the more answerable we should seem for our mismanagement of it; and the rather, as the very condition of nature renders these creatures incapable of receiving any recompense in another life, for their ill treatment in this.

'Tis observable of those noxious animals which have qualities most powerful to injure us, that they naturally avoid mankind, and never hurt us unless provoked, or necessitated by hunger. Man, on the other hand, seeks out and pursues even the most inoffensive animals on purpose to persecute and destroy them.

Montaigne thinks it some reflection upon human nature itself, that few people take delight in seeing beasts caress or play together, but almost every one is pleased to see them lacerate and worry one another. I am sorry this temper is become almost a distinguishing character of our own nation, from the observation which is made by foreigners of our beloved pastimes, bear-baiting, cock-fighting, and the like. We should find it hard to vindicate the destroying of any thing that has life, merely out of wantonness; yet in this principle our children are bred up, and one of the first pleasures we allow them, is the license of inflicting pain upon poor animals: almost as soon as we are sensible what life is ourselves, we make it our sport to take it from other creatures. I cannot but believe a very good use might be made of the fancy which

children have for birds and insects. Mr. Locke takes notice of a mother who permitted them to her children, but rewarded or punished them as they treated them well or ill. This was no other than entering them betimes into a daily exercise of humanity, and improving their very diversion to a virtue.

I fancy too, some advantage might be taken of the common notion, that it is ominous or unlucky to destroy some sorts of birds, as swallows or martins: this opinion might possibly arise from the confidence these birds seem to put in us by building under our roofs,—so that it is a kind of violation of the laws of hospitality to murder them. As for robin-red-breasts in particular, it is not improbable they owe their security to the old ballad of 'the Children in the Wood.' However it be, I don't know, I say, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preservation of many innocent creatures, which are now exposed to all the wantonness of an ignorant barbarity.

There are other animals that have the misfortune, for no manner of reason, to be treated as common enemies wherever found. The conceit that a cat has nine lives, has cost at least nine lives in ten of the whole race of them. Scarce a boy in the streets but has in this point outdone Hercules himself, who was famous for killing a monster that had but three lives. Whether the unaccountable animosity against this useful domestic may be any cause of the general persecution of owls (who are a sort of feathered cats), or whether it be only an unreasonable pique the moderns have taken to a serious countenance, I shall not determine—though I am inclined to believe the former; since I observe the sole reason alleged for the destruction

of frogs is because they are like toads. Yet amidst all the misfortunes of these unfriended creatures, 'tis some happiness that we have not yet taken a fancy to eat them: for, should our countrymen refine upon the French never so little, 'tis not to be conceived to what unheard-of torments owls, cats and frogs may be yet reserved.

When we grow up to men, we have another succession of sanguinary sports; in particular hunting. I dare not attack a diversion which has such authority and custom to support it, but must have leave to be of opinion, that the agitation of that exercise, with the example and number of the chasers, not a little contributes to resist those checks which compassion would naturally suggest in behalf of the animal pursued. Nor shall I say with monsieur Fleury, that this sport is a remain of the Gothic barbarity; but I must animadvert upon a certain custom yet in use with us, and barbarous enough to be derived from the Goths, or even the Scythians—I mean that savage compliment our huntsmen pass upon ladies of quality who are present at the death of a stag, when they put the knife in their hands to cut the throat of a helpless, trembling, and weeping creature.—

> . . — *Quæ tanta animis,*
> *Cæ . . inpia mens sævit.*——

But if our sports are destructive, our gluttony is more so, and in a more inhuman manner. Lobsters roasted alive, pigs whipt to death, fowls sewed up, are testimonies of our outrageous luxury. Those who (as Seneca expresses it) divide their lives betwixt an anxious conscience and a nauseated stomach, have a just reward of their gluttony in the diseases it brings with

it: for human savages, like other wild beasts, find snares and poison in the provisions of life, and are allured by their appetite to their destruction. I know nothing more shocking or horrid, than the prospect of one of their kitchens covered with blood, and filled with the cries of creatures expiring in tortures. It gives one an image of a giant's den in a romance, bestrewed with the scattered heads and mangled limbs of those who were slain by his cruelty.

The excellent Plutarch (who has more strokes of good-nature in his writings than I remember in any author) cites a saying of Cato to this effect, that 'tis no easy task to preach to the belly, which has no ears. 'Yet if (says he) we are ashamed to be so out of fashion as not to offend, let us at least offend with some discretion and measure. If we kill an animal for our provision, let us do it with the meltings of compassion, and without tormenting it. Let us consider, that 'tis in its own nature cruelty to put a living creature to death; we at least destroy a soul that has sense and perception.'—In the Life of Cato the censor, he takes occasion from the severe disposition of that man to discourse in this manner: 'It ought to be esteemed a happiness to mankind, that our humanity has a wider sphere to exert itself in than bare justice. It is no more than the obligation of our very birth to practise equity to our own kind; but humanity may be extended through the whole order of creatures, even to the meanest: such actions of charity are the overflowings of a mild good-nature on all below us. It is certainly the part of a well-natured man to take care of his horses and dogs, not only in expectation of their labour while they are foals and whelps, but even when their old age has made them incapable of service.'

History tells us of a wise and polite nation that rejected a person of the first quality, who stood for a judiciary office, only because he had been observed, in his youth, to take pleasure in tearing and murdering of birds, and of another, that expelled a man out of the senate for dashing a bird against the ground which had taken shelter in his bosom. Every one knows how remarkable the Turks are for their humanity in this kind. I remember an Arabian author, who has written a treatise to show how far a man, supposed to have subsisted in a desert island, without any instruction, or so much as the sight of any other man, may by the particular light of nature attain the knowledge of philosophy and virtue. One of the first things he makes him observe, is that universal benevolence of nature in the protection and preservation of its creatures; in imitation of which the first act of virtue he thinks his self-taught philosopher would of course fall into, is to relieve and assist all the animals about him in their wants and distresses.

Ovid has some very tender and pathetic lines applicable to this occasion:

Quid meruistis oves, placidum pecus, inque tegendos
Natum hominem, pleno quae fertis in ubere nectar?
Mollia quae nobis vestras velamina lanas
Praebetis; vestaque mage quam morte juvatis.
Quid meruere boves, animal sine fraude dolique,
Innocuum, simplex, natum tolerare labores?
Impositi cervici dempto modo pondere aratri,
Ruricolam mactare necem—
Quam male consuevit, quam se parat ille cruori
Inque hominis, quondi qui gramina culta dedit,
Barbara, & immotae praebet mactanda securi!

Aut qui vagitus similes puerilibus hœdum
Edentem jugulare potest!

Perhaps that voice or cry, so nearly resembling the human, with which providence has endued so many different animals, might purposely be given them to move our pity, and prevent those cruelties we are too apt to inflict on our fellow-creatures.

There is a passage in the book of Jonas, when God declares his unwillingness to destroy Nineveh, where methinks that compassion of the Creator, which extends to the meanest rank of his creatures, is expressed with wonderful tenderness—'Should I not spare Nineveh the great city, wherein are more than six score thousand persons—and also much cattle?' And we have in Deuteronomy a precept of great goodnature of this sort, with a blessing in form annexed to it, in these words: 'If thou shalt find a bird's nest in the way, thou shalt not take the dam with the young; but thou shalt in any wise let the dam go, that it may be well with thee, and that thou mayest prolong thy days.'

To conclude: there is certainly a degree of gratitude owing to those animals that serve us: as for such as are mortal or noxious, we have a right to destroy them; and for those that are neither of advantage or prejudice to us, the common enjoyment of life is what I cannot think we ought to deprive them of.

This whole matter, with regard to each of these considerations, is set in a very agreeable light in one of the Persian fables of Pilpay, with which I shall end this paper.

A traveller passing through a thicket, and seeing a few sparks of a fire, which some passengers had kindled as they went that way before, made up to it.

On a sudden the sparks caught hold of a bush, in the midst of which lay an adder, and set it in flames. The adder entreated the traveller's assistance, who tying a bag to the end of his staff, reached it, and drew him out: he then bid him go where he pleased, but never more to be hurtful to men, since he owed his life to a man's compassion. The adder, however, prepared to sting him; and when he expostulated how unjust it was to retaliate good with evil, 'I shall do no more,' said the adder, 'than what you men practise every day, whose custom it is to requite benefits with ingratitude. If you can deny this truth, let us refer it to the first we meet.' The man consented, and, seeing a tree, put the question to it, in what manner a good turn was to be recompensed? 'If you mean according to the usage of men,' replied the tree, 'by its contrary: I have been standing here these hundred years to protect them from the scorching sun, and in requital they have cut down my branches, and are going to saw my body into planks.' Upon this the adder insulting the man, he appealed to a second evidence; which was granted, and immediately they met a cow. The same demand was made, and much the same answer given, that among men it was certainly so. 'I know it,' said the cow, 'by woeful experience; for I have served a man this long time with milk, butter and cheese, and brought him besides a calf every year; but now I am old he turns me into this pasture, with design to sell me to a butcher, who will shortly make an end of me.' The traveller upon this stood confounded, but desired, of courtesy, one trial more, to be finally judged by the next beast they should meet. This happened to be the fox; who, upon hearing the story in all its circumstances, could not be persuaded it was possible

possible for the adder to enter into so narrow a bag. The adder to convince him went in again; when the fox told the man he had now his enemy in his power; and with that he fastened the bag, and crushed him to pieces.

RECEIPT FOR AN EPIC POEM. No. 78.

It is no small pleasure to me, who am zealous in the interests of learning, to think I may have the honour of leading the town into a very new and uncommon road of criticism. As that kind of literature is at present carried on, it consists only in a knowledge of mechanic rules, which contribute to the structure of different sorts of poetry, as the receipts of good housewives do to the making puddings of flour, oranges, plums, or any other ingredients. It would, methinks, make these my instructions more easily intelligible to ordinary readers, if I discoursed of these matters in the style in which ladies learned in œconomics dictate to their pupils for the improvement of the kitchen and larder.

I shall begin with epic poetry, because the critics agree it is the greatest work human nature is capable of. I know the French have already laid down many mechanical rules for compositions of this sort, but at the same time they cut off almost all undertakers from the possibility of ever performing them; for the first qualification they unanimously require in a poet is a genius. I shall here endeavour, for the benefit of my countrymen, to make it manifest, that epic poems may be made without a genius, nay, without learning or much reading. This must necessarily be of great use to all those poets who confess they never read, and

and of whom the world is convinced they never learn. What Moliere observes of making a dinner, that any man can do it with money, and if a professed cook cannot without he has his art for nothing; the same may be said of making a poem: 'tis easily brought about by him that has a genius, but the skill lies in doing it without one. In pursuance of this end, I shall present the reader with a plain and certain recipe, by which even sonneteers and ladies may be qualified for this grand performance.

I know it will be objected, that one of the chief qualifications of an epic poet is to be knowing in all arts and sciences. But this ought not to discourage those that have no learning, as long as indexes and dictionaries may be had, which are the compendium of all knowledge. Besides, since it is an established rule, that none of the terms of these arts and sciences are to be made use of, one may venture to affirm, our poet cannot impertinently offend in this point. The learning which will be more particularly necessary to him is the antient geography of towns, mountains and rivers: for this let him take Cluverius, value four-pence.

Another quality required is a complete skill in languages. To this I answer, that it is notorious persons of no genius have been oftentimes great linguists. To instance in the Greek, of which there are two sorts; the original Greek, and that from which our modern authors translate. I should be unwilling to promise impossibilities; but, modestly speaking, this may be learned in about an hour's time with ease. I have known one, who became a sudden professor of Greek immediately upon application of the left-hand page of the Cambridge Homer to his eye. It is, in these days, with authors as with other men, the well-bred are familiarly

acquainted

acquainted with them at first sight; and as it is sufficient for a good general to have surveyed the ground he is to conquer, so it is enough for a good poet to have seen the author he is to be master of. But to proceed to the purpose of this paper.

A RECEIPT TO MAKE AN EPIC POEM.

For the Fable.

Take out of any old poem, history-books, romance, or legend (for instance, Geffry of Monmouth or Don Belianis of Greece) those parts of story which afford most scope for long descriptions: put these pieces together, and throw all the adventures you fancy into one tale. Then take a hero whom you may choose for the sound of his name, and put him into the midst of these adventures: there let him work for twelve books; at the end of which you may take him out, ready prepared to conquer or to marry; it being necessary that the conclusion of an epic poem be fortunate.

To make an Episode. Take any remaining adventure of your former collection, in which you could no way involve your hero; or any unfortunate accident that was too good to be thrown away; and it will be of use applied to any other person, who may be lost and evaporate in the course of the work, without the least damage to the composition.

For the Moral and Allegory. These you may extract out of the fable afterwards at your leisure: be sure you strain them sufficiently.

For the Manners.

For those of the hero, take all the best qualities you can find in all the best celebrated heroes of antiquity;

quity: if they will not be reduced to a consistency, lay them all on a heap upon him. But be sure they are qualities which your patron would be thought to have; and to prevent any mistake which the world may be subject to, select from the alphabet those capital letters that compose his name, and set them at the head of a dedication before your poem. However, do not absolutely observe the exact quantity of these virtues, it not being determined whether or no it be necessary for the hero of a poem to be an honest man. —For the under-characters, gather them from Homer and Virgil, and change the names as occasion serves.

For the Machines.

Take of deities, male and female, as many as you can use. Separate them into two equal parts, and keep Jupiter in the middle. Let Juno put him in a ferment, and Venus mollify him. Remember on all occasions to make use of volatile Mercury. If you have need of devils, draw them out of Milton's Paradise, and extract your spirits from Tasso. The use of these machines is evident; for, since no epic poem can possibly subsist without them, the wisest way is to reserve them for your greatest necessities. When you cannot extricate your hero by any human means, or yourself by your own wits, seek relief from heaven, and the gods will do your business very readily. This is according to the direct prescription of Horace in his Art of Poetry:

Nec Deus intersit, nisi dignus vindice nodus
Inciderit ———

That is to say, a poet should never call upon the gods for their assistance, but when he is in great perplexity.

For

For the Descriptions.

For a Tempest. Take Eurus, Zephyr, Auster, and Boreas, and cast them together in one verse. Add to these of rain, lightning, and of thunder (the loudest you can) quantum sufficit. Mix your clouds and billows well together till they foam, and thicken your description here and there with a quicksand. Brew your tempest well in your head before you set it a-blowing.

For a Battle. Pick a large quantity of images and descriptions from Homer's Iliads, with a spice or two of Virgil, and if there remain any overplus you may lay them by for a skirmish. Season it well with similes, and it will make an excellent battle.

For a Burning Town. If such a description be necessary because it is certain there is one in Virgil, old Troy is ready burnt to your hands. But if you fear that would be thought borrowed, a chapter or two of the theory of the conflagration, well circumstanced, and done into verse, will be a good succedaneum.

As for similes and metaphors, they may be found all over the creation, the most ignorant may gather them, but the danger is in applying them. For this, advise with your bookseller.

For the Language.

(I mean the diction.) Here it will do well to be an imitator of Milton, for you will find it easier to imitate him in this than any thing else. Hebraisms and Grecisms are to be found in him without the trouble of learning the languages. I knew a painter, who (like our poet) had no genius, make his daubings to be thought

thou it cannot be by eating them in the smoke: you may in the same manner give the venerable air of antiquity to your piece by darkening it up and down with old English. With this you may be easily furnished upon any occasion, by the dictionary commonly printed at the end of Chaucer.

I must not conclude without cautioning all writers against one more material point, which is, never to be afraid of having too much fire in their works. I should advise rather to take their warmest thoughts, and spread them abroad upon paper; for they are observed to cool before they are read.

TATLER BY THE BUTTON. No. 84.

SIR,

PRESUMING you may sometimes condescend to the examination of small concerns, I here lay one before you, which I proceed to without further apology, as well knowing that the best compliment to a man between us is to come to the point.

There is a very hopeful race of young men of our minor nobility, about [illegible] who make several coffee-houses the theatre of their small annoyance of each other's understanding. They meet by nine and ten in a body, and by their united force they have got to themselves [illegible]. The mischievous tendency of such a [illegible] that they have not been [illegible] but as they have passed [illegible] as they have pretended [illegible] to rally for discourse, they [illegible] great elevation. I know [illegible] may have escaped, but for my part I have often [illegible] to my cost; having I believe within these three years last past been argued out of several

several dozens; insomuch that I have for some time ordered my tailor to bring me home with every suit a dozen at least of spare ones, to supply the place of such as from time to time are detached as a help to discourse, by the vehement gentlemen before mentioned. This way of holding a man in discourse is much practised in the coffee-houses within the city, and does not indeed so much prevail at the politer end of the town. It is likewise more frequently made use of among the small politicians than any other body of men; I am therefore something cautious of entering into a controversy with this species of statesmen, especially the younger fry; for, if you offer in the least to dissent from any thing that one of these advances, he immediately steps up to you, takes hold of one of your buttons, and indeed will soon convince you of the strength of his argumentation. I remember, upon the news of Dunkirk being delivered into our hands, a brisk little fellow, a politician and an able engineer, had got into the middle of Batson's coffee-house, and was fortifying Graveling, for the service of the most christian king, with all imaginable expedition. The work was carried on with such success, that in less than a quarter of an hour's time he had made it almost impregnable, and, in the opinion of several worthy citizens who had gathered round him, full as strong both by sea and land as Dunkirk ever could pretend to be. I happened, however, unadvisedly to attack some of his outworks; upon which, to show his great skill likewise in the offensive part, he immediately made an assault upon one of my buttons, and carried it in less than two minutes, notwithstanding I made as handsome a defence as was possible: he had likewise invested a second, and would certainly have been master of that too in a very little

little time, had not he been diverted from this enterprise by the arrival of a courier, who brought advice that his presence was absolutely necessary in the disposal of a beaver; upon which he raised the siege, and indeed retired with some precipitation. In the coffee-houses here about the Temple you may harangue even among our dabblers in politics for about two buttons a day, and many times for less. I had yesterday the good fortune to receive very considerable additions to my knowledge in state affairs, and I find this morning that it has not stood me in above a button. In most of the eminent coffee-houses at the other end of the town, for example, upon further than Will's in Covent Garden, the company is so refined, that you may hear and be heard, and not be a button the worse for it. Besides the good men before mentioned, there are others who are more active in their harangues, but with gentle waves rather than robberies. These, while they are improving your understanding, are at the same time setting off your person; they will new plait and adjust your neckcloth.

But though I can bear with this kind of orator, who is so humble as to aim at the good-will of his hearer by being his *valet de chambre*, I must rebel against another sort of them. There are some, sir, that do not stick to take a man by the collar when they have a mind to persuade him. It is your business, I humbly presume, Mr. Ironside, to interpose that a man is not beaten over to his opinion by force of arms. It were requisite therefore that you should name a certain interval, which ought to be preserved between the speaker and him to whom he speaks. For sure no man has a right, because I am not of his opinion, to take any of my clothes from me, or dress me according to his own liking.

liking. I assure you, the most becoming thing to me in the world is in a campaign periwig to wear one side before and the other cast upon the collateral shoulder. But there is a friend of mine who never talks to me but he throws that which I wear forward upon my shoulder; so that in restoring it to its place I lose two or three hairs out of the lock upon my buttons; though I never touched him in my whole life, and have been acquainted with him these ten years. I have seen my eager friend in danger sometimes of a quarrel by this ill custom, for there are more young gentlemen who can feel than can understand. It would be therefore a good office to my good friend if you advised him not to collar any man but one who knows what he means, and give it him as a standing precaution in conversation, that none but a very good friend will give him the liberty of being seen, felt, heard and understood all at once. I am, sir,

Your most humble servant,

JOHANNES MISOCHIROSOPHUS.

P. S. I have a sister who saves herself from being handled by one of these manual rhetoricians, by giving him her fan to play with; but I appeal to you in the behalf of us poor helpless men.

SHORT CLUB, PAPER I. No. 91.

SIR,

I REMEMBER a saying of yours concerning persons in low circumstances of stature, that their littleness

dvantage; for when he was mounted on the other he was at least five foot two inches and a half. here were some who questioned the exactness of measures; and others, instead of complying, re- ied us informations of people yet shorter than them- es. In a word, almost every one recommended e neighbour or acquaintance, whom he was willing should look upon to be less than he. We were a little ashamed that those who are past the years rowth, and whose beards pronounce them men, ild be guilty of as many unfair tricks, in this point, ne most aspiring children when they are measured. Ve therefore proceeded to fit up the club-room, and ride conveniences for our accommodation. In the place we caused a total removal of all the chairs, ls, and tables, which had served the gross of man- l for many years. The disadvantages we had un- one while we made use of these were unspeak- . The president's whole body was sunk in the w-chair, and when his arms were spread over it ppeared (to the great lessening of his dignity) like ild in a go-cart: it was also so wide in the seat, as give a wag occasion of saying, that notwithstand- the president sat in it there was a *sede vacante*. table was so high, that one who came by chance he door, seeing our chins just above the pewter es, took us for a circle of men that sate ready to be ed, and sent in half a dozen barbers. Another e one of the club spoke contumeliously of the pre- nt, imagining he had been absent, when he was eclipsed by a flask of Florence which stood on the e in a parallel line before his face. We therefore furnished the room in all respects proportionably s, and had the door made lower, so as to admit no

man of above five foot high, without brushing his fore top, which whoever does it utterly unqualified to sit among us.

Some of the Statutes of the Club are as follow:

I. If it be proved upon any member, though never so duly qualified, that he strives as much as possible to get above his size, by stretching, cocking, or the like, or that he hath stood on tiptoe in a crowd, with design to be taken for as tall a man as the rest; or hath privily conveyed any large book, cricket, or other device under him, to exalt him on his seat: every such offender shall be sentenced to walk in pumps for a whole month.

II. If any member shall take advantage from the fulness or length of his wig, or any part of his dress, or the immoderate extent of his hat, or otherwise, to seem larger or higher than he is; it is ordered, he shall wear red heels to his shoes, and a red feather in his hat, which may apparently mark and set bounds to the extremities of his small dimension, that all people may readily find him out between his hat and his shoes.

III. If any member shall purchase a horse for his own riding above fourteen hands and a half in height, that horse shall forthwith be sold, a Scotch galloway bought in its stead for him, and the overplus of the money shall treat the club.

IV. If any member, in direct contradiction to the fundamental laws of the society, shall wear the heels of his shoes exceeding one inch and half, it shall be interpreted as an open renunciation of littleness, and the criminal shall instantly be expelled. Note, the form to be used in expelling a member shall be in these

these words; *Go from among us, and be tall if you can!*

It is the unanimous opinion of our whole society, that since the race of mankind is granted to have decreased in stature from the begining to this present, it is the intent of nature itself that men should be little; and we believe that all human kind shall at last grow down to perfection, that is to say, be reduced to our own measure. I am, very literally,

Your humble servant,

BOB SHORT.'

SHORT CLUB, PAPER 11. No. 92.

SIR,

THE club rising early this evening, I have time to finish my account of it. You are already acquainted with the nature and design of our institution; the characters of the members, and the topics of our conversation, are what remain for the subject of this epistle.

The most eminent persons of our assembly are a little poet, a little lover, a little politician, and a little hero. The first of these, Dick Distich by name, we have elected president, not only as he is the shortest of us all, but because he has entertained so just a sense of the stature, as to go generally in black that he may appear yet less. Nay, to that perfection is he arrived that he stoops as he walks. The figure of the man is odd enough; he is a lively little creature, with long arms and legs: a spider is no ill emblem of him. He

has been taken at a distance for a small windmill. indeed, what principally moved us in his favour his talent in poetry; for he hath promised to under a long work in short verse to celebrate the hero our size. He has entertained so great a respect Statius, on the score of that line,

Major in exiguo regnabat corpore virtus,

that he once designed to translate the whole The for the sake of little Tydeus.

Tom. Tiptoe, a dapper black fellow, is the gallant lover of the age. He is particularly nic his habiliments; and, to the end justice may be him that way, constantly employs the same artist makes attire for the neighbouring princes and ladi quality at Mr. Powel's. The vivacity of his te inclines him sometimes to boast of the favours o fair. He was, t'other night, excusing his absence the club on account of an assignation with a lady as he had the vanity to tell us, a tall one too).

Our politician is a person of real gravity and fessed wisdom. Gravity in a man of this size, pared with that of one of ordinary bulk, appear the gravity of a cat compared with that of a lion. gentleman is accustomed to talk to himself, and once overheard to compare his own person to a cabinet, wherein are locked up all the secrets of and refined schemes of princes. His face is pal meagre, which proceeds from much watching and dying for the welfare of Europe, which is also the to have stinted his growth; for he hath destroyed own constitution with taking care of that of the n He is what mons. Balzac calls a great distiller

ma

maxims of Tacitus: when he speaks, it is slowly and word by word, as one that is loth to enrich you too fast with his observations; like a limbeck, that gives you, drop by drop, an extract of the simples in it.

The last I shall mention is Tim. Tuck, the hero. He is particularly remarkable for the length of his sword, which intersects his person in a cross line, and makes him appear not unlike a fly, that the boys have run a pin through and set a-walking. He once challenged a tall fellow, for giving him a blow on the pate with his elbow as he passed along the street. But what he especially values himself upon is, that in all the campaigns he has made, he never once duck'd at the whiz of a cannon ball. Tim. was full as large at fourteen years old as he is now. This we are tender of mentioning, your little heroes being generally choleric.

These are the gentlemen that most enliven our conversation: the discourse generally turns upon such accidents, whether fortunate or unfortunate, as are daily occasioned by our size: these we faithfully communicate either as matter of mirth or of consolation to each other. The president had lately an unlucky fall, being unable to keep his legs on a stormy day; whereupon he informed us it was no new disaster, but the same a certain antient poet had been subject to; who is recorded to have been so light, that he was obliged to poise himself against the wind with lead on one side and his own works on the other. The lover confessed the other night that he had been cured of love to a tall woman by reading over the legend of Ragotine in Scarron, with his tea, three mornings successively. Our hero rarely acquaints us with any of his unsuccessful adventures. And as for the politician, he declares

rs, as I may hereafter other memoirs. We have s appointed in every quarter of the town, to give nformations of the misbehaviour of such refractory ons as refuse to be subject to our statutes. Whater aspiring practices any of these our people shall uilty of in their amours, single combats, or any rect means to manhood, we shall certainly be acnted with, and publish to the world for their punment and reformation. For the president has ted me the sole propriety of exposing and showto the town all such intractable dwarfs, whose nstances exempt them from being carried about boxes; reserving only to himself, as the right poet, those smart characters that will shine in rams. Venerable Nestor, I salute you in the name e club.

BOB SHORT, secretary.

COURTSHIP. No. 97.

r,

I WAS left a thousand pounds by an uncle, and r a man to my thinking very likely to get a rich w, I laid aside all thoughts of making my fortune other way, and without loss of time made my cation to one who had buried her husband about k before. By the help of some of her she friends, were my relations, I got into her company when vould see no man besides myself and her lawyer, is a little, rivelled, spindle-shanked gentleman, narried to boot, so that I had no reason to fear

Upon my first seeing her, she said in conversation

tion within my hearing, that she thought a pale complexion the most agreeable either in man or woman: now you must know, sir, my face is as white as chalk. This gave me some encouragement: so that, to mend the matter, I bought a fine flaxen long wig that cost me thirty guineas, and found an opportunity of seeing her in it the next day. She then let drop some expressions about an agate snuff-box. I immediately took the hint and bought one, being unwilling to omit any thing that might make me desirable in her eyes. I was betrayed after the same manner into a brocade waistcoat, a sword-knot, a pair of silver-fringed gloves, and a diamond ring. But whether out of fickleness or a design upon me, I cannot tell; but I found by her discourse, that what she liked one day she disliked another: so that in six months space I was forced to equip myself above a dozen times. As I told you before, I took her hints at a distance, for I could never find an opportunity of talking with her directly to the point. All this time, however, was allowed the utmost familiarities with her lap-dog, and have played with it above an hour together, without receiving the least reprimand, and had many other marks of favour shown me, which I thought amounted to a promise. If she chanced to drop her fan, she received it from my hands with great civility. If she wanted any thing, I reached it for her. I have filled her tea-pot above a hundred times, and have afterwards received a dish of it from her own hands. Now, sir, do you judge if after such encouragement she was not obliged to marry me. I forgot to tell you that I kept a chair by the week, on purpose to carry me thither and back again. Not to trouble you with a long letter, in the space of about a twelvemonth I have

have run out my whole thousand pound upon her, having laid out the last fifty in a new suit of clothes, in which I was resolved to receive her final answer; which amounted to this, That she was engaged to another; that she never dreamt I had any such thing in my head as marriage; and that she thought I had frequented her house only because I loved to be in company with my relations. This, you know, sir, is using a man like a fool, and so I told her: but the worst of it is, that I have spent my fortune to no purpose. All therefore that I desire of you is, to tell me, whether, upon exhibiting the several particulars which I have here related to you, I may not sue her for damages in a court of justice. Your advice in this particular will very much oblige

Your most humble admirer,

SIMON SOFTLY.

Before I answer Mr. Softly's request, I find myself under a necessity of discussing two nice points: first of all, What it is, in cases of this nature, that amounts to an encouragement; and secondly, What it is that amounts to a promise. Each of which subjects requires more time to examine than I am at present master of. Besides, I would have my friend Simon consider, whether he has any counsel that would undertake his cause in *forma pauperis*, he having unluckily disabled himself, by his own account of the matter, from prosecuting his suit any other way.

In answer however to Mr. Softly's request, I shall acquaint him with a method made use of by a young fellow in king Charles the second's reign, whom I shall here call Silvio, who had long made love, with much artifice and intrigue, to a rich widow, whose true

true name I shall conceal under that of Zelinda. Silvio, who was much more smitten with her fortune than her person, finding a twelvemonth's application unsuccessful, was resolved to make a saving bargain of it, and, since he could not get the widow's estate into his possession, to recover at least what he had laid out of his own in the pursuit of it.

In order to this he presented her with a bill of costs; having particularized in it the several expenses he had been at in his long perplexed amour. Zelinda was so pleased with the humour of the fellow, and his frank way of dealing, that, upon the perusal of the bill, she sent him a purse of fifteen hundred guineas, by the right application of which, the lover, in less than a year, got a woman of a greater fortune than her he had missed. The several articles in the bill of costs I pretty well remember, though I have forgotten the particular sum charged to each article.

Laid out in supernumerary full-bottom wigs.

Fiddles for a serenade, with a speaking-trumpet.

Gilt paper in letters and billet-doux, with perfumed wax.

A ream of sonnets and love verses, purchased at different times of Mr. Triplet at a crown a sheet.

To Zelinda two sticks of May cherries.

Last summer, at several times, a bushel of peaches.

Three porters whom I planted about her to watch her motions:

The first, who stood sentry near her door.

The second, who had his stand at the stables where her coach was put up.

The third, who kept watch at the corner of the street where Ned Courtall lives, who has since married her.

vo additional porters planted over her during the
e month of May.
re conjurers kept in pay all last winter.
y-money to John Trott her footman, and Mrs.
ı Wheedle her companion.
new Konigsmark blade to fight Ned Courtall.
ı Zelinda's woman, Mrs. Abigail, an Indian fan,
en pair of white kid gloves, a piece of Flanders
and fifteen guineas in dry money.
cret service-money to Betty at the Ring.
tto to Mrs. Tape the mantua-maker.
ss of time.

STORY OF A SULTAN. No. 99.

IERE is no virtue so truly great and godlike as
:e. Most of the other virtues are the virtues of
ed beings, or accommodated to our nature as we
nen. Justice is that which is practised by God
elf, and to be practised in its perfection by none
im. Omniscience and omnipotence are requisite
he full exertion of it: the one to discover every
:e of uprightness or iniquity in thoughts, words
actions; the other, to measure out and impart
ble rewards and punishments.
ı to be perfectly just is an attribute in the divine
:e, to be so to the utmost of our abilities is the
of a man. Such an one, who has the public ad-
stration in his hands, acts like the representative of
Maker, in recompensing the virtuous and punish-
he offender. By the extirpating of a criminal he
s the judgments of Heaven, when ready to fall
an impious people; or, as my friend Cato ex-
presses

presses it much better in a sentiment conformable to his character,

> When by just vengeance impious mortals perish,
> The gods behold their punishment with pleasure,
> And lay th' uplifted thunder-bolt aside.

When a nation once loses its regard to justice; when they do not look upon it as something venerable, holy and inviolable; when any of them dare presume to lessen, affront or terrify, those who have the distribution of it in their hands; when a judge is capable of being influenced by any thing but law, or a cause may be recommended by any thing that is foreign to its own merits,—we may venture to pronounce that such a nation is hastening to its ruin.

For this reason, the best law that has ever passed in our days is that which continues our judges in their posts during their good behaviour, without leaving them to the mercy of such who in ill times might, by an undue influence over them, trouble and pervert the course of justice. I dare say the extraordinary person who is now posted in the chief station of the law, would have been the same had that act never passed; but it is a great satisfaction to all honest men, that while we see the greatest ornament of the profession in its highest post, we are sure he cannot hurt himself by that assiduous, regular and impartial administration of justice for which he is so universally celebrated by the whole kingdom. Such men are to be reckoned among the greatest national blessings, and should have that honour paid them whilst they are yet living, which will not fail to crown their memory when dead.

I always rejoice when I see a tribunal filled with a man

a man of an upright and inflexible temper, who in execution of his country's laws can overcome all private fear, resentment, solicitation, and even pity itself. Whatever passion enters into a sentence or decision, so far will there be in it a tincture of injustice. In short, justice discards party, friendship, kindred, and is therefore always represented as blind, that we may suppose her thoughts are wholly intent on the equity of a cause, without being diverted or prejudiced by objects foreign to it.

I shall conclude this paper with a Persian story, which is very suitable to my present subject. It will not a little please the reader, if he has the same taste of it which I myself have.

As one of the sultans lay encamped on the plains of Avala, a certain great man of the army entered by force into a peasant's house, and, finding his wife very handsome, turned the good man out of his dwelling and went to bed to her. The peasant complained the next morning to the sultan, and desired redress; but was not able to point out the criminal. The emperor, who was very much incensed at the injury done to the poor man, told him, that probably the offender might give his wife another visit, and, if he did, commanded him immediately to repair to his tent and acquaint him with it. Accordingly, within two or three days the officer entered again the peasant's house, and turned the owner out of doors; who thereupon applied himself to the imperial tent, as he was ordered. The sultan went in person with his guards to the poor man's house, where he arrived about midnight. As the attendants carried each of them a flambeau in their hands, the sultan, after having ordered all the lights to be put out, gave the word to enter the house, find out the criminal, and put him to death. This was

immediately

immediately executed, and the corpse laid out upon the floor by the emperor's command. He then bid every one light his flambeau, and stand about the dead body. The sultan approaching it looked upon the face, and immediately fell upon his knees in prayer. Upon his rising up, he ordered the peasant to set before him whatever food he had in his house. The peasant brought out a great deal of coarse fare, of which the emperor ate very heartily. The peasant, seeing him in good humour, presumed to ask of him, why he had ordered the flambeaus to be put out before he had commanded the adulterer should be slain? why, upon their being lighted again, he looked upon the face of the dead body, and fell down in prayer? and why, after this, he had ordered meat to be set before him, of which he now ate so heartily? The sultan, being willing to gratify the curiosity of his host, answered him in this manner: 'Upon hearing the greatness of the offence which had been committed by one of the army, I had reason to think it might have been one of my own sons, for who else would have been so audacious and presuming? I gave orders therefore for the lights to be extinguished, that I might not be led astray by partiality or compassion from doing justice on the criminal. Upon the lighting the flambeaus a second time, I looked upon the face of the dead person, and, to my unspeakable joy, found it was not my son. It was for this reason that I immediately fell upon my knees, and gave thanks to God. As for my eating heartily of the food you have set before me, you will cease to wonder at it, when you know that the great anxiety of mind I have been in upon this occasion, since the first complaints you brought me, has hindered my eating any thing from that time till this very moment.'

ON THE TUCKER. No. 160.

THERE is a certain female ornament by some called a tucker, and by others the neck-piece, being a slip of fine linen or muslin that used to run in a small kind of ruffle round the uppermost verge of the women's stays, and by that means covered a great part of the shoulders and bosom. Having thus given a definition or rather description of the tucker, I must take notice that our ladies have of late thrown aside this fig-leaf, and exposed in its primitive nakedness that gentle swelling of the breast which it was used to conceal. What their design by it is they themselves best know

I observed this as I was sitting the other day by a famous she visitant at my lady Lizard's; when accidentally as I was looking upon her face, letting my sight fall into her bosom, I was surprised with beauties which I never before discovered, and do not know where my eye would have run, if I had not immediately checked it. The lady herself could not forbear blushing, when she observed by my looks that she had made her neck too beautiful and glaring an object even for a man of my character and gravity. I could scarce forbear making use of my hand to cover so unseemly a sight.

If we survey the pictures of our great-grand-mothers in queen Elizabeth's time, we see them clothed down to the very wrists, and up to the very chin. The hands and face were the only samples they gave of their beautiful persons. The following age of females made larger discoveries of their complexion. They first of all tucked up their garments to the elbow, and, notwithstanding the tenderness of the sex, were content,

for the information of mankind, to expose their arms to the coldness of the air and injuries of the weather. This artifice hath succeeded to their wishes, and betrayed many to their arms, who might have escaped them had they been still concealed.

About the same time, the ladies considering that the neck was a very modest part in a human body, they freed it from those yokes, I mean those monstrous linen ruffs, in which the simplicity of their grandmothers had enclosed it. In proportion as the age refined, the dress still sunk lower, so that, when we now say a woman has a handsome neck, we reckon into it many of the adjacent parts. The disuse of the tucker has still enlarged it, insomuch that the neck of a fine woman at present takes in almost half the body.

Since the female neck thus grows upon us, and the ladies seem disposed to discover themselves to us more and more, I would fain have them tell us once for all how far they intend to go, and whether they have yet determined among themselves where to make a stop.

For my own part, their necks, as they call them, are no more than busts of alabaster in my eye. I can look upon

The yielding marble of a snowy breast

with as much coldness as this line of Mr. Waller represents in the object itself. But my fair readers ought to consider, that all their beholders are not Nestors. Every man is not sufficiently qualified with age and philosophy to be an indifferent spectator of such allurements. The eyes of young men are curious and penetrating, their imaginations of a roving nature, and their passions under no discipline or restraint.

restraint. I am in pain for a woman of rank, when I see her thus exposing herself to the regards of every impudent staring fellow. How can she expect that her quality can defend her, when she gives such provocation? I could not but observe last winter, that upon the disuse of the neck-piece (the ladies will pardon me if it is not the fashionable term of art), the whole tribe of oglers gave their eyes a new determination, and stared the fair sex in the neck rather than in the face. To prevent these saucy familiar glances, I would entreat my gentle readers to sew on their tuckers again, to retrieve the modesty of their characters, and not to imitate the nakedness, but the innocence, of their mother Eve.

What most troubles and indeed surprises me in this particular, I have observed that the leaders in this fashion were most of them married women. What their design can be in making themselves bare I cannot possibly imagine. Nobody exposes wares that are appropriated. When the bird is taken the snare ought to be removed. It was a remarkable circumstance in the institution of the severe Lycurgus. As that great lawgiver knew that the wealth and strength of a republic consisted in the multitude of citizens, he did all he could to encourage marriage: in order to it he prescribed a certain loose dress for the Spartan maids, in which there were several artificial rents and openings, that upon putting themselves in motion discovered several limbs of the body to the beholders. Such were the baits and temptations made use of by that wise lawgiver to incline the young men of his age to marriage. But when the maid was once sped she was not suffered to tantalize the male part of the commonwealth: her garments were closed up, and

stitched together with the greatest care imaginable. The shape of her limbs and complexion of her body had gained their ends, and were ever after to be concealed from the notice of the public.

I shall conclude this discourse of the tucker with a moral which I have taught upon all occasions, and shall still continue to inculcate into my female readers; namely, that nothing bestows so much beauty on a woman as modesty. This is a maxim laid down by Ovid himself, the greatest master in the art of love. He observes upon it, that Venus pleases most when she appears (*semi-reducta*) in a figure withdrawing herself from the eye of the beholder. It is very probable he had in his thoughts the statue which we see in the *Venus de Medicis*, where she is represented in such a shy retiring posture, and covers her bosom with one of her hands. In short, modesty gives the maid greater beauty than even the bloom of youth; it bestows on the wife the dignity of a matron, and reinstates the widow in her virginity.

AURELIA'S HEART, A VISION. No. 106.

SIR,

YOUR two kinsmen and predecessors, of immortal memory, were very famous for their dreams and visions, and, contrary to all other authors, never pleased their readers more than when they were nodding. Now it is observed, that the second-sight generally runs in the blood; and, sir, we are in hopes that you yourself, like the

the rest of your family, may at length prove a dreamer of dreams, and a seer of visions. In the mean while I beg leave to make you a present of a dream, which may serve to lull your readers till such time as you yourself shall think fit to gratify the public with any of your nocturnal discoveries.

You must understand, sir, I had yesterday been reading and ruminating upon that passage where Momus is said to have found fault with the make of a man, because he had not a window in his breast. The moral of this story is very obvious, and means no more than that the heart of man is so full of wiles and artifices, treachery and deceit, that there is no guessing at what he is from his speeches and outward appearances. I was immediately reflecting how happy each of the sexes would be, if there was a window in the breast of every one that makes or receives love. What protestations and perjuries would be saved on the one side, what hypocrisy and dissimulation on the other! I am myself very far gone in this passion for Aurelia, a woman of an unsearchable heart. I would give the world to know the secrets of it, and particularly whether I am really in her good graces, or, if not, who is the happy person.

I fell asleep in this agreeable reverie, when on a sudden methought Aurelia lay by my side. I was placed by her in the posture of Milton's Adam, and 'with looks of cordial love hung over her enamour'd.' As I cast my eye upon her bosom, it appeared to be all of crystal, and so wonderfully transparent that I saw every thought in her heart. The first images I discovered in it were fans, silks, ribbons, laces, and many other gewgaws, which lay so thick together that the whole heart was nothing else but a toy-shop. These

all faded away and vanished; when immediately I discerned a long train of coaches and six, equipages and liveries, that ran through the heart one after another in a very great hurry for above half an hour together. After this, looking very attentively, I observed the whole space to be filled with a hand of cards, in which I could see distinctly three matadors. There then followed a quick succession of different scenes. A play-house, a church, a court, a puppet-show, rose up one after another, till at last they all of them gave place to a pair of new shoes, which kept footing in the heart for a whole hour. These were driven off at last by a lap-dog, who was succeeded by a guinea pig, a squirrel and a monkey. I myself, to my no small joy, brought up the rear of these worthy favourites. I was ravished at being so happily posted, and in full possession of the heart: but, as I saw the little figure of myself simpering and mightily pleased with its situation, on a sudden the heart methought gave a sigh, in which, as I found afterwards, my little representative vanished; for upon applying my eye I found my place taken up by an ill-bred, awkward puppy, with a money-bag under each arm. This gentleman, however, did not keep his station long before he yielded it up to a wight as disagreeable as himself, with a white stick in his hand. These three last figures represented to me in a lively manner the conflicts in Aurelia's heart between love, avarice and ambition. For we jostled one another out by turns, and disputed the post for a great while. But at last, to my unspeakable satisfaction, I saw myself entirely settled in it. I was so transported with my success, that I could not forbear hugging my dear piece of crystal; when to my unspeakable mortification

mortification I awaked, and found my mistress metamorphosed into a pillow.

This is not the first time I have been thus disappointed.

O venerable Nestor, if you have any skill in dreams, let me know whether I have the same place in the real heart that I had in the visionary one: to tell you truly, I am perplexed to death between hope and fear. I was very sanguine till eleven o'clock this morning, when I overheard an unlucky old woman telling her neighbour that dreams always went by contraries. I did not indeed before much like the crystal heart, remembering that confounded simile in Valentinian, of a maid as cold as crystal never to be thawed. Besides, I verily believe, if I had slept a little longer, that awkward whelp with his money-bags would certainly have made his second entrance. If you can tell the fair one's mind, it will be no small proof of your art, for I dare say it is more than she herself can do. Every sentence she speaks is a riddle: all that I can be certain of is, that I am

Her and your humble servant,

PETER PUZZLE.

ON FLYING. No. 112.

THE philosophers of king Charles his reign were busy in finding out the art of flying. The famous bishop Wilkins was so confident of success in it, that he says he does not question but in the next age it will be as usual to hear a man call for his wings when he is going a journey, as it is now to call for his boots. The humour so prevailed among the virtuosos of this reign,

that they were actually making parties to go up to the moon together, and were more put to it in their thoughts how to meet with accommodations by the way, than how to get thither. Every one knows the story of the great lady, who at the same time was building castles in the air for their reception. I always leave such trite quotations to my reader's private recollection. For which reason also I shall forbear extracting out of authors several instances of particular persons who have arrived at some perfection in this art, and exhibited specimens of it before multitudes of beholders. Instead of this, I shall present my reader with the following letter from an artist who is now taken up with this invention, and conceals his true name under that of Dædalus.

'Mr Ironside,

'Knowing that you are a great encourager of ingenuity, I think fit to acquaint you that I have made a considerable progress in the art of flying. I flutter about my room two or three hours in a morning, and when my wings are on can go above a hundred yards at a hop, step and jump. I can fly already as well as a turkey-cock, and improve every day. If I proceed as I have begun, I intend to give the world a proof of my proficiency in this art. Upon the next public thanksgiving-day it is my design to sit astride the dragon upon Bow steeple, from whence, after the first discharge of the Tower guns, I intend to mount into the air, fly over Fleet-street, and pitch upon the maypole in the Strand. From thence by a gradual descent I shall make the best of my way for St. James's park, and light upon the ground near Rosamond's pond. This I doubt not will convince the world that I am no

pretender; but before I set out, I shall desire to have a patent for making of wings, and that none shall presume to fly, under pain of death, with wings of any other man's making. I intend to work for the court myself, and will have journeymen under me to furnish the rest of the nation. I likewise desire that I may have the sole teaching of persons of quality, in which I shall spare neither time nor pains till I have made them as expert as myself. I will fly with the women upon my back for the first fortnight. I shall appear at the next masquerade dressed up in my feathers and plumage like an Indian prince, that the quality may see how pretty they will look in their travelling habits. You know, sir, there is an unaccountable prejudice to projectors of all kinds; for which reason, when I talk of practising to fly, silly people think me an owl for my pains: but, sir, you know better things. I need not enumerate to you the benefits which will accrue to the public from this invention, as how the roads of England will be saved when we travel through these new high-ways, and how all family-accounts will be lessened in the article of coaches and horses. I need not mention posts and packet-boats, with many other conveniencies of life, which will be supplied this way. In short, sir, when mankind are in possession of this art, they will be able to do more business in threescore and ten years than they could do in a thousand by the methods now in use. I therefore recommend myself and art to your patronage, and am

'Your most humble servant.'

I have fully considered the project of these our modern dædalists, and am resolved so far to discourage it as to prevent any person from flying in my time. It would

would fill the world with innumerable immoralities, and give such occasions for intrigues as people cannot meet with who have nothing but legs to carry them. You should have a couple of lovers make a midnight assignation upon the top of the Monument, and see the cupola of St. Paul's covered with both sexes like the outside of a pigeon-house. Nothing would be more frequent than to see a beau flying in at a garret window, or a gallant giving chace to his mistress like a hawk after a lark. There would be no walking in a shady wood without springing a covey of toasts. The poor husband could not dream what was doing over his head: if he were jealous indeed, he might clip his wife's wings; but what would this avail when there were flocks of whore-masters perpetually hovering over his house? What concern would the father of a family be in all the time his daughter was upon the wing! Every heiress must have an old woman flying at her heels. In short, the whole air would be full of this kind of *gibier*, as the French call it. I do allow, with my correspondent, that there would be much more business done than there is at present. However, should he apply for such a patent as he speaks of, I question not but there would be more petitions out of the city against it, than ever yet appeared against any other monopoly whatsoever. Every tradesman that cannot keep his wife a coach could keep her a pair of wings, and there is no doubt but she would be every morning and evening taking the air with them.

I have here only considered the ill consequences of this invention in the influences it would have on love affairs. I have many more objections to make on other accounts; but these I shall defer publishing till I see my friend astride the dragon.

FROM

FROM STRADA'S PROLUSIONS. PAPER I. No. 115.

THE greatest critics among the antients are those who have the most excelled in all other kinds of composition, and have shown the height of good writing even in the precepts which they have given for it.

Among the moderns likewise no critic has ever pleased, or been looked upon as authentic, who did not show by his practice that he was a master of the theory. I have now one before me, who, after having given many proofs of his performances both in poetry and prose, obliged the world with several critical works. The author I mean is Strada. His prolusion on the style of the most famous among the antient Latin poets who are extant, and have written in epic verse, is one of the most entertaining as well as the most just pieces of criticism that I have ever read. I shall make the plan of it the subject of this day's paper.

It is commonly known that pope Leo the tenth was a great patron of learning, and used to be present at the performances, conversations and disputes of all the most polite writers of his time. Upon this bottom Strada founds the following narrative:—When this pope was at his villa, that stood upon an eminence on the banks of the Tiber, the poets contrived the following pageant or machine for his entertainment. They made a huge floating mountain, that was split at the top in imitation of Parnassus. There were several marks on it that distinguished it for the habitation of heroic poets. Of all the muses Calliope only made her appearance. It was covered up and down with groves of laurel. Pegasus appeared hanging

ing off the side of a rock, with a fountain running from his heel. This floating Parnassus fell down the river to the sound of trumpets, and in a kind of epic measure; for it was rowed forward by six huge wheels, three on each side, that by their constant motion carried on the machine till it arrived before the pope's villa.

The representatives of the antient poets were disposed in stations suitable to their respective characters. Statius was posted on the highest of the two summits, which was fashioned in the form of a precipice, and hung over the rest of the mountain in a dreadful manner, so that people regarded him with the same terror and curiosity as they look upon the daring rope-dancer whom they expect to fall every moment.

Claudian was seated on the other summit, which was lower, and at the same time more smooth and even than the former. It was observed likewise to be more barren, and to produce, on some spots of it, plants that are unknown to Italy, and such as the gardeners call exotics.

Lucretius was very busy about the roots of the mountain, being wholly intent upon the motion and management of the machine, which was under his conduct, and was indeed of his invention. He was sometimes so engaged among the wheels, and covered with machinery, that not above half the poet appeared to the spectators; though at other times, by the working of the engines, he was raised up and became as conspicuous as any of the brotherhood.

Ovid did not settle in any particular place, but ranged over all Parnassus with great nimbleness and activity. But, as he did not much care for the toil and pains that were requisite to climb the upper part of the

the hill, he was generally roving about the bottom of it.

But there was none who was placed in a more eminent station, and had a greater prospect under him, than Lucan. He vaulted upon Pegasus with all the heat and intrepidity of youth, and seemed desirous of mounting into the clouds upon the back of him. But, as the hinder feet of the horse stuck to the mountain while the body reared up in the air, the poet with great difficulty kept himself from sliding off his back, insomuch that the people often gave him for gone, and cried out, every now and then, that he was tumbling.

Virgil, with great modesty in his looks, was seated by Calliope in the midst of a plantation of laurels, which grew thick about him and almost covered him with their shade. He would not perhaps have been seen in this retirement, but that it was impossible to look upon Calliope without seeing Virgil at the same time.

This poetical masquerade was no sooner arrived before the pope's villa, but they received an invitation to land; which they did accordingly. The hall prepared for their reception was filled with an audience of the greatest eminence for quality and politeness. The poets took their places, and repeated each of them a poem written in the style and spirit of those immortal authors whom they represented. The subject of these several poems, with the judgment passed upon each of them, may be an agreeable entertainment for another day's paper.

FROM STRADA'S PROLUSIONS. PAPER II. No. 119.

THERE is nothing which more shows the want of taste and discernment in a writer, than the decrying of any author in gross, especially of an author who has been the admiration of multitudes, and that too in several ages of the world. This, however, is the general practice of all illiterate and undistinguishing critics. Because Homer and Virgil and Sophocles have been commended by the learned of all times, every scribbler, who has no relish of their beauties, gives himself an air of rapture when he speaks of them. But, as he praises these he knows not why, there are others whom he depreciates with the same vehemence and upon the same account. We may see after what a different manner Strada proceeds in his judgment on the Latin poets; for I intend to publish, in this paper, a continuation of that prolusion which was the subject of the last Thursday. I shall therefore give my reader a short account, in prose, of every poem which was produced in the learned assembly there described; and if he is thoroughly conversant in the works of those antient authors, he will see with how much judgment every subject is adapted to the poet who makes use of it, and with how much delicacy every particular poet's way of writing is characterized in the censure that is passed upon it. Lucan's representative was the first who recited before the august assembly. As Lucan was a Spaniard, his poem does honour to that nation, which at the same time makes the romantic bravery in the hero of it more probable.

Alphonso was the governor of a town invested by the Moors. During the blockade they made his only son the

their prisoner; whom they brought before the walls, and exposed to his father's sight, threatening to put him to death if he did not immediately give up the town. The father tells them, if he had a hundred sons he would rather see them all perish than do an ill action, or betray his country. 'But (says he) if you take a pleasure in destroying the innocent, you may do it if you please: behold a sword for your purpose.' Upon which he threw his sword from the wall, returned to his palace, and was able, at such a juncture, to sit down to the repast which was prepared for him. He was soon raised by the shouts of the enemy and the cries of the besieged. Upon returning again to the walls, he saw his son lying in the pangs of death: but far from betraying any weakness at such a spectacle, he upbraids his friends for their sorrow, and returns to finish his repast.

Upon the recital of this story, which is exquisitely drawn up in Lucan's spirit and language, the whole assembly declared their opinion of Lucan in a confused murmur. The poem was praised or censured according to the prejudices which every one had conceived in favour or disadvantage of the author. These were so very great, that some had placed him in their opinions above the highest, and others beneath the lowest, of the Latin poets. Most of them however agreed that Lucan's genius was wonderfully great, but at the same time too haughty and headstrong to be governed by art; and that his style was, like his genius, learned, bold and lively, but withal too tragical and blustering; in a word, that he chose rather a great than a just reputation: to which they added, that he was the first of the Latin poets who deviated from the purity of the Roman language.

The

The representative of Lucretius told the assem
that they should soon be sensible of the diffe
between a poet who was a native of Rome,
stranger who had been adopted into it: after
he entered upon his subject, which I find exh
to my hand in a speculation of one of my p
cessors.

Strada, in the person of Lucretius, gives a
count of a chimerical correspondence between
friends by the help of a certain load-stone, whic
such a virtue in it, that if it touched two several
dles, when one of the needles so touched begi
move, the other, though at never so great a dist
moved at the same time and in the same ma
He tells us that the two friends, being each of
possessed of one of these needles, made a kin
dial-plate, inscribing it with the four-and-twenty
ters, in the same manner as the hours of the da
marked upon the ordinary dial-plate. They
fixed one of the needles on each of these plate
such a manner that it could move round without
pediment, so as to touch any of the four-and-tw
letters. Upon their separating from one another
distant countries, they agreed to withdraw themse
punctually into their closets at a certain hour of
day, and to converse with one another by means of
their invention. Accordingly, when they were s
hundred miles asunder, each of them shut himsel
in his closet at the time appointed, and immedia
cast his eye upon his dial-plate. If he had a min
write any thing to his friend, he directed his ne
to every letter that formed the words which he
occasion for, making a little pause at the end of e
word or sentence, to avoid confusion. The friend,

ıean while, saw his own sympathetic needle
ıg of itself to every letter which that of his cor-
ıdent pointed at: by this means they talked to-
across a whole continent, and conveyed their
hts to one another in an instant over cities or
ains, seas or deserts.

whole audience were pleased with the artifice
poet who represented Lucretius, observing very
ow he had laid asleep their attention to the sim-
of his style in some verses, and to the want of
ny in others, by fixing their minds to the novelty
subject, and to the experiment which he related.
ut such an artifice they were of opinion that no-
would have sounded more harsh than Lucretius's
and numbers. But it was plain that the more
part of the assembly were quite of another
These allowed that it was peculiar to Lucretius,
ll other poets, to be always doing or teaching
ing that no other style was so proper to teach in,
a greater pleasure to those who had a true relish
Roman tongue. They added further, that if Lu-
had not been embarrassed with the difficulty of
ter, and a little led away by an affectation of
y, there could not have been any thing more
than his poem.

lian succeeded Lucretius, having chosen for
ect the famous contest between the Nightin-
the Lutanist, which every one is acquainted
specially since Mr. Philips has so finely im-
that hint in one of his Pastorals.

ad no sooner finished but the assembly rung
lamations made in his praise. His first beauty,
very one owned, was the great clearness and

perspicuity which appeared in the plan of his poem. Others were wonderfully charmed with the smoothness of his verse, and the flowing of his numbers, in which there were none of those elisions and cuttings-off so frequent in the works of other poets. There were several however of a more refined judgment, who ridiculed that affusion of foreign phrases with which he had corrupted the Latin tongue, and spoke with contempt of the equability of his numbers, that cloyed and satiated the ear for want of variety: to which they likewise added a frequent and unseasonable affectation of appearing sonorous and sublime.

FROM STRADA'S PROLUSIONS. PAPER III. No. 122.

THAT I may get out of debt with the public as fast as I can, I shall here give them the remaining part of Strada's criticism on the Latin heroic poets. My readers may see the whole work in the three papers numbered 115, 119, 122. Those who are acquainted with the authors themselves cannot but be pleased to see them so justly represented; and as for those who have never perused the originals, they may form a judgment of them from such accurate and entertaining copies. The whole piece will show at least how a man of genius (and none else should call himself a critic) can make the driest art a pleasing amusement.

The Sequel of Strada's Prolusion.

The poet who personated Ovid gives an account of the chryso-magnet, or the loadstone, which attracts gold,

gold, after the same manner as the common loadstone attracts iron. The author, that he might express Ovid's way of thinking, derives this virtue to the chryso-magnet from a poetical metamorphosis.

As I was sitting by a well, says he, when I was a boy, my ring dropped into it, when immediately my father fastening a certain stone to the end of a line let it down into the well. It no sooner touched the surface of the water, but the ring leaped up from the bottom, and clung to it in such a manner that he drew it out like a fish. My father, seeing me wonder at the experiment, gave me the following account of it:— When Deucalion and Pyrrha went about the world to repair mankind by throwing stones over their heads, the men who rose from them differed in their inclinations according to the places on which the stones fell. Those which fell in the fields became ploughmen and shepherds. Those which fell into the water produced sailors and fishermen. Those that fell among the woods and forests gave birth to huntsmen. Among the rest there were several that fell upon mountains that had mines of gold and silver in them. This last race of men immediately betook themselves to the search of these precious metals; but Nature, being displeased to see herself ransacked, withdrew these her treasures towards the centre of the earth. The avarice of man however persisted in its former pursuits, and ransacked her inmost bowels in quest of the riches which they contained. Nature, seeing herself thus plundered by a swarm of miners, was so highly incensed, that she shook the whole place with an earthquake, and buried the men under their own works. The Stygian flames, which lay in the neighbourhood

of these deep mines, broke out at the same tim
great fury, burning up the whole mass of
limbs and earth, till they were hardened and
into stone. The human bodies that were del
iron mines were converted into those common
stones which attract that metal. Those whic
in search of gold became chryso-magnets, ar
keep their former avarice in their present state
trifaction.

Ovid had no sooner given over speaking, b
assembly pronounced their opinions of him.
were so taken with his easy way of writing, a
so formed their tastes upon it, that they had no
for any composition which was not framed
Ovidian manner. A great many, however, w
a contrary opinion, till at length it was deter
by a plurality of voices, that Ovid highly deser
name of a witty man, but that his language w
gar and trivial, and of the nature of those
which cost no labour in the invention, but are
found out to a man's hand. In the last place, th
agreed that the greatest objection which lay a
Ovid, both as to his life and writings, was his h
too much wit, and that he would have succeede
ter in both had he rather checked than indulg
Statius stood up next with a swelling and ha
air, and made the following story the subject
poem:—

A German and a Portuguese, when Vienna
besieged, having had frequent contests of ri
were preparing for a single duel, when on a su
the walls were attacked by the enemy. Upo
both the German and Portuguese consented to

fice their private resentments to the public, and to see who could signalize himself most upon the common foe. Each of them did wonders in repelling the enemy from different parts of the wall. The German was at length engaged amidst a whole army of Turks, till his left arm that held the shield was unfortunately lopped off, and he himself so stunned with a blow he had received that he fell down as dead. The Portuguese, seeing the condition of his rival, very generously flew to his succour, dispersed the multitude that were gathered about him, and fought over him as he lay upon the ground. In the mean while the German recovered from his trance, and rose up to the assistance of the Portuguese, who a little after had his right arm, which held his sword, cut off by the blow of a sabre. He would have lost his life at the same time by a spear which was aimed at his back, had not the German slain the person who was aiming at him. These two competitors for fame, having received such mutual obligations, now fought in conjunction, and, as the one was only able to manage the sword and the other a shield, made up but one warrior betwixt them. The Portuguese covered the German while the German dealt destruction among the enemy. At length finding themselves faint with loss of blood, and resolving to perish nobly, they advanced to the most shattered part of the wall, and threw themselves down, with a huge fragment of it, upon the head of the besiegers.

When Statius ceased, the old factions immediately broke out concerning his manner of writing. Some gave him very loud acclamations, such as he had received in his lifetime, declaring him the only man

who had written in a style which was truly heroical, and that he was above all others in his fame as well as in his diction. Others censured him as one who went beyond all bounds in his images and expressions, laughing at the cruelty of his conceptions, the rumbling of his numbers, and the dreadful pomp and bombast of his expressions. There were, however, a few select judges who moderated between both these extremes, and pronounced upon Statius, that there appeared in his style much poetical heat and fire, but withal so much smoke as sullied the brightness of it. That there was a majesty in his verse, but that it was the majesty rather of a tyrant than of a king. That he was often towering among the clouds, but often met with the fate of Icarus. In a word, that Statius was among the poets what Alexander the Great is among heroes,—a man of great virtues and of great faults.

Virgil was the last of the antient poets who produced himself upon this occasion. His subject was the story of Theutilla, which being so near that of Judith in all its circumstances, and at the same time translated by a very ingenious gentleman in one of Mr. Dryden's miscellanies, I shall here give no further account of it. When he had done, the whole assembly declared the works of this great poet a subject rather for their admiration than for their applause; and that if any thing was wanting in Virgil's poetry it was to be ascribed to a deficiency in the art itself, and not in the genius of this great man. There were, however, some envious murmurs and detractions heard among the crowd, as if there were very frequently verses in him which flagged or wanted spirit, and

were

were rather to be looked upon as faultless than beautiful. But these injudicious censures were heard with a general indignation.

I need not observe to my learned reader, that the foregoing story of the German and Portuguese is almost the same in every particular with that of the two rival soldiers in Cæsar's Commentaries. This profusion ends with the performance of an Italian poet, full of those little witticisms and conceits which have infected the greatest part of modern poetry.

ON RELIGIOUS FEAR. No. 117.

LOOKING over the late edition of monsieur Boileau's works, I was very much pleased with the article which he has added to his notes on the translation of Longinus. He there tells us, that the sublime in writing rises either from the nobleness of the thought, the magnificence of the words, or the harmonious and lively turn of the phrase, and that the perfect sublime arises from all these three in conjunction together. He produces an instance of this perfect sublime in four verses from the Athaliah of monsieur Racine. When Abner, one of the chief officers of the court, represents to Joad, the high-priest, that the queen was incensed against him, the high-priest, not in the least terrified at the news, returns this answer:

Celui qui met un frein à la fureur des flots
Sçait aussi des méchans arrêter les complots.
Soumis avec respect à sa volonté sainte,
Je crains Dieu, cher Abner, et n'ai point d'autre crainte.

'He who ruleth the raging of the sea knows also how to check the designs of the ungodly. I submit myself with reverence to his holy will. O Abner, I fear my God, and I fear none but him.' Such a thought gives no less a sublimity to human nature than it does to good writing. This religious fear, when it is produced by just apprehensions of a divine power, naturally overlooks all human greatness that stands in competition with it, and extinguishes every other terror that can settle itself in the heart of man: it lessens and contracts the figure of the most exalted person; it disarms the tyrant and executioner; and represents to our minds the most enraged and the most powerful as altogether harmless and impotent.

There is no true fortitude which is not founded upon this fear, as there is no other principle of so settled and fixed a nature. Courage that grows from constitution very often forsakes a man when he has occasion for it; and, when it is only a kind of instinct in the soul, breaks out upon all occasions without judgment or discretion. That courage which proceeds from the sense of our duty, and from the fear of offending him that made us, acts always in an uniform manner, and according to the dictates of right reason.

What can the man fear, who takes care in all his actions to please a being that is omnipotent? a being who is able to crush all his adversaries? a being that can divert any misfortune from befalling him, or turn any such misfortune to his advantage? The person who lives with this constant and habitual regard to the great superintendant of the world, is indeed sure that no real evil can come into his lot. Blessings may

appear

appear under the shape of pains, losses, and disappointments; but let him have patience, and he will see them in their proper figures. Dangers may threaten him; but he may rest satisfied that they will either not reach him, or that, if they do, they will be the instruments of good to him. In short, he may look upon all crosses and accidents, sufferings and afflictions, as means which are made use of to bring him to happiness. This is even the worst of that man's condition whose mind is possessed with the habitual fear of which I am now speaking. But it very often happens, that those which appear evils in our own eyes appear also as such to him who has human nature under his care; in which case they are certainly averted from the person who has made himself, by this virtue, an object of divine favour. Histories are full of instances of this nature, where men of virtue have had extraordinary escapes out of such dangers as have enclosed them, and which have seemed inevitable.

There is no example of this kind in pagan history which more pleases me than that which is recorded in the life of Timoleon. This extraordinary man was famous for referring all his successes to Providence. Cornelius Nepos acquaints us that he had in his house a private chapel, in which he used to pay his devotions to the goddess who represented Providence among the heathens. I think no man was ever more distinguished, by the deity whom he blindly worshipped, than the great person I am speaking of, in several occurrences of his life, but particularly in the following one which I shall relate out of Plutarch.

Three persons had entered into a conspiracy to assassinate Timoleon as he was offering up his devotions

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in a certain temple. In order to it they too
several stands in the most convenient places fi
purpose. As they were waiting for an opportu
put their design in execution, a stranger, hav
served one of the conspirators, fell upon him a
him; upon which the other two, thinking th
had been discovered, threw themselves at Tim
feet and confessed the whole matter. This st
upon examination, was found to have understo
thing of the intended assassination; but having
years before had a brother killed by the cons
whom he here put to death, and having ti
sought in vain for an opportunity of reven
chanced to meet the murderer in the templ
had planted himself there for the above-men
purpose. Plutarch cannot forbear, on this oc
speaking with a kind of rapture on the sche
Providence, which, in this particular, had s
trived it that the stranger should, for so great a s
time, be debarred the means of doing justice to l
ther, till, by the same blow that revenged the d
one innocent man, he preserved the life of ano

For my own part, I cannot wonder that a
Timoleon's religion should have his intrepid
firmness of mind, or that he should be distin
by such a deliverance as I have here related.

COURTSHIP OF BIRDS. No. 125.

MEN of my age receive a greater pleasure fr
weather than from any other sensual enjoyn
life. In spite of the auxiliary bottle, or an

cial heat, we are apt to droop under a gloomy sky, and taste no luxury like a blue firmament and sunshine. I have often, in a splenetic fit, wished myself a dormouse during the winter; and I never see one of those snug animals wrapt up close in his fur, and compactly happy in himself, but I contemplate him with envy beneath the dignity of a philosopher. If the art of flying were brought to perfection, the use that I should make of it would be to attend the sun round the world, and pursue the spring through every sign of the zodiac. This love of warmth makes my heart glad at the return of the spring. How amazing is the change in the face of nature; when the earth, from being bound with frost, or covered with snow, begins to put forth her plants and flowers, to be clothed with green, diversified with ten thousand various dyes; and to exhale such fresh and charming odours as fill every living creature with delight!

Full of thoughts like these, I make it a rule to lose as little as I can of that blessed season; and accordingly rise with the sun, and wander through the fields, throw myself on the banks of little rivulets, or lose myself in the woods. I spent a day or two this spring at a country gentleman's seat, where I feasted my imagination every morning with the most luxurious prospect I ever saw. I usually took my stand by the wall of an old castle built upon a high hill. A noble river ran at the foot of it, which, after being broken by a heap of mishapen stones, glided away in a clear stream, and, wandering through two woods on each side of it in many windings, shone here and there at a great distance through the trees. I could trace the mazes for some miles, till my eye was led through

two

two ridges of hills, and terminated by a vast mountain in another county.

I hope the reader will pardon me for taking his eye from our present subject of the spring, by this landskip, since it is at this time of the year only that prospects excel in beauty. But, if the eye is delighted, the ear hath likewise its proper entertainment. The music of the birds at this time of the year hath something in it so wildly sweet, as makes me less relish the most elaborate compositions of Italy. The vigour which the warmth of the sun pours afresh into their veins prompts them to renew their species; and thereby puts the male upon wooing his mate with more mellow warblings, and to swell his throat with more violent modulations. It is an amusement by no means below the dignity of a rational soul, to observe the pretty creatures flying in pairs, to mark the different passions in their intrigues, the curious contexture of their nests, and their care and tenderness of their little offspring.

I am particularly acquainted with a wagtail and his spouse, and made many remarks upon the several gallantries he hourly used, before the coy female would consent to make him happy. When I saw in how many airy rings he was forced to pursue her; how sometimes she tripped before him in a pretty pitty-pat step, and scarce seemed to regard the cowering of his wings, and the many awkward and foppish contortions into which he put his body to do her homage, it made me reflect upon my own youth, and the caprices of the fair but fantastic Teraminta. Often have I wished that I understood the language of birds, when I have heard him exert an eager chuckle at her leaving

leaving him; and do not doubt but that he muttered the same vows and reproaches which I often have vented against that unrelenting maid.

The sight that gave me the most satisfaction was a flight of young birds, under the conduct of the father, and indulgent directions and assistance of the dam. I took particular notice of a beau goldfinch, who was picking his plumes, pruning his wings, and with great diligence adjusting all his gaudy garniture. When he had equipped himself with great trimness and nicety, he stretched his painted neck, which seemed to brighten with new glowings, and strained his throat into many wild notes and natural melody. He then flew about the nest in several circles and windings, and invited his wife and children into open air. It was very entertaining to see the trembling and the fluttering of the little strangers at their first entrance into the world, and the different care of the male and female parent, so suitable to their several sexes. I could not take my eye quickly from so entertaining an object; nor could I help wishing that creatures of a superior rank would so manifest their mutual affection, and so cheerfully concur in providing for their offspring.

ON THE SIMILARITY BETWEEN THE LAWS OF THE MATERIAL AND MORAL WORLD. No. 126.

If we consider the whole scope of the creation that lies within our view, the moral and intellectual, as well as the natural and corporeal, we shall perceive throughout

throughout a certain correspondence of the pa
similitude of operation and unity of design, v
plainly demonstrate the universe to be the wo
One infinitely good and wise being; and tha
system of thinking beings is actuated by laws d
from the same divine power which ordained tho
which the corporeal system is upheld.

From the contemplation of the order, motion
cohesion of natural bodies, philosophers are
agreed that there is a mutual attraction betwee
most distant parts at least of this solar system.
those bodies that revolve round the sun are draw
wards each other, and towards the sun, by son
cret, uniform, and never-ceasing principle. He
is that the earth (as well as the other planets), wi
flying off in a tangent line, constantly rolls abo
sun, and the moon about the earth, without des
her companion in so many thousand years. A
the larger systems of the universe are held to
by this cause, so likewise the particular globes
their cohesion and consistence from it.

Now, if we carry our thoughts from the cor
to the moral world, we may observe in the spi
minds of men a like principle of attraction, wh
they are drawn together into communities, clu
milies, friendships, and all the various species
ciety. As in bodies where the quantity is the
the attraction is strongest between those whic
placed nearest to each other, so is it likewise in the
of men, *cæteris paribus*, between those which are
nearly related. Bodies that are placed at the di
of many millions of miles may nevertheless
and constantly operate on each other, althoug

action do not show itself by an union or approach of those distant bodies, so long as they are withheld by the contrary forces of other bodies, which at the same time attract them different ways, but would, on the supposed removal of all other bodies, mutually approach and unite with each other. The like holds with regard to the human soul, whose affection towards the individuals of the same species, who are distantly related to it, is rendered inconspicuous by its more powerful attraction towards those who have a nearer relation to it. But, as those are removed, the tendency which before lay concealed doth gradually disclose itself.

A man who has no family is more strongly attracted towards his friends and neighbours; and, if absent from these, he naturally falls into an acquaintance with those of his own city or country who chance to be in the same place. Two Englishmen meeting at Rome, or Constantinople, soon run into a familiarity. And in China or Japan, Europeans would think their being so a good reason for their uniting in particular converse. Further, in case we suppose ourselves translated into Jupiter or Saturn, and there to meet a Chinese, or other more distant native of our own planet, we should look on him as a near relation, and readily commence a friendship with him. These are natural reflections, and such as may convince us that we are linked by an imperceptible chain to every individual of the human race.

The several great bodies which compose the solar system are kept from joining together at the common centre of gravity by the rectilinear motions the author of nature hath impressed on each of them, which concurring

curring with the attractive principle from their respective orbits round the sun, upon the ceasing of which motions the general law of gravitation, that is now thwarted, would show itself by drawing them all into one mass. After the same manner, in the parallel case of society, private passions and motions of the soul do often obstruct the operation of that benevolent uniting instinct implanted in human nature, which notwithstanding doth still exist, and will not fail to show itself when those obstructions are taken away.

The mutual gravitation of bodies cannot be explained any other way than by resolving it into the immediate operation of God, who never ceases to dispose and actuate his creatures in a manner suitable to their respective beings. So neither can that reciprocal attraction in the minds of men be accounted for by any other cause. It is not the result of education, law, or fashion; but is a principle originally engrafted in the very first formation of the soul by the author of our nature.

And as the attractive power in bodies is the most universal principle, which produceth innumerable effects, and is a key to explain the various phænomena of nature, so the corresponding social appetite in human souls is the great spring and source of moral actions. This it is that inclines each individual to an intercourse with his species, and models every one to that behaviour which best suits with the common well-being. Hence that sympathy in our nature, whereby we feel the pains and joys of our fellow-creatures. Hence that prevalent love in parents towards their children, which is neither founded on the merit of the object, nor yet on self-interest. It is

this

this that makes us inquisitive concerning the affairs of distant nations, which can have no influence on our own. It is this that extends our care to future generations, and excites us to acts of beneficence towards those who are not yet in being, and consequently from whom we can expect no recompense. In a word, hence arises that diffusive sense of humanity so unaccountable to the selfish man, who is untouched with it, and is, indeed, a sort of monster or anomalous production.

These thoughts do naturally suggest the following particulars: First, that as social inclinations are absolutely necessary to the well-being of the world, it is the duty and interest of each individual to cherish and improve them to the benefit of mankind; the duty, because it is agreeable to the intention of the author of our being, who aims at the common good of his creatures, and, as an indication of his will, hath implanted the seeds of mutual benevolence in our souls; the interest, because the good of the whole is inseparable from that of the parts: in promoting therefore the common good, every one doth at the same time promote his own private interest. Another observation I shall draw from the premises is, that it makes a signal proof of the divinity of the christian religion, that the main duty which it inculcates above all other is charity. Different maxims and precepts have distinguished the different sects of philosophy and religion: our Lord's peculiar precept is, 'Love thy neighbour as thyself. By this shall all men know that you are my disciples, if you love one another.'

I will not say that what is a most shining proof of our religion is not often a reproach to its professors; but this I think very plain, that whether we regard the analogy of nature, as it appears in the mutual attraction or gravitations of the mundane system, in the general frame and constitution of the human soul, or, lastly, in the ends and aptnesses which are discoverable in all parts of the visible and intellectual world; we shall not doubt but the precept which is the characteristic of our religion came from the Author of nature. Some of our modern free-thinkers would indeed insinuate the christian morals to be defective, because (say they) there is no mention made in the gospel of the virtue of friendship. These sagacious men (if I may be allowed the use of that vulgar saying) *cannot see the wood for trees*. That a religion, whereof the main drift is to inspire its professors with the most noble and disinterested spirit of love, charity, and beneficence to all mankind, or, in other words, with a friendship to every individual man, should be taxed with the want of that very virtue, is surely a glaring evidence of the blindness and prejudice of its adversaries.

The COURT OF VENUS. No. 127.

An agreeable young gentleman, that has a talent for poetry, and does me the favour to entertain me with his performances after my more serious studies, read me yesterday the following translation:

The

The Court of Venus, from Claudian, being Part of the Epithalamium on Honorius and Maria.

In the fam'd Cyprian isle a mountain stands,
That casts a shadow into distant lands.
In vain access by human feet is try'd,
Its lofty brow looks down with noble pride
On bounteous Nile, thro' seven wide channels spread,
And sees old Proteus in his oozy bed.
Along its sides no hoary frosts presume
To blast the myrtle shrubs, or nip the bloom.
The winds with caution sweep the rising flow'rs,
While balmy dews descend, and vernal show'rs.
The ruling orbs no wintry horrors bring,
Fix'd in th' indulgence of eternal spring.
Unfading sweets in purple scenes appear,
And genial breezes soften all the year.
The nice, luxurious soul uncloy'd may rove,
From pleasures still to circling pleasures move,
For endless beauty kindles endless love.

The mountain, when the summit once you gain,
Falls by degrees, and sinks into a plain;
Where the pleas'd eye may flow'ry meads behold
Enclos'd with branching ore, and hedg'd with gold;
Or where large crops the gen'rous glebe supplies,
And yellow harvests, unprovok'd, arise.
For, by mild zephyrs fann'd, the teeming soil
Yields every grain, nor asks the peasant's toil.
These were the bribes, the price of heav'nly charms,
These Cytherea won to Vulcan's arms.
For such a bliss he such a gift bestow'd,
The rich, th' immortal labours of a god.

A sylvan scene, in solemn state display'd,
Flatters each feather'd warbler with a shade;

But

But here no bird its painted wings can move,
Unless elected by the Queen of Love,
Ere made a member of this tuneful throng,
She hears the songster, and approves the song.
The joyous victors hop from spray to spray,
The vanquish'd fly with mournful notes away.
Branches in branches twin'd compose the grove,
And shoot, and spread, and blossom into love.
The trembling palms their mutual vows repeat,
And bending poplars bending poplars meet.
The distant platanes seem to press more nigh,
And to the sighing alders alders sigh.
Blue heav'ns above them smile, and all below
Two murm'ring streams in wild meanders flow:
This mix'd with gall, and that like honey sweet,
But, ah! too soon th' unfriendly waters meet!
Steep'd in these springs (if verse belief can gain)
The darts of love their double pow'r attain:
Hence all mankind a bitter sweet have found,
A painful pleasure, and a grateful wound.
Along the grassy banks in bright array
Ten thousand little loves their wings display.
Quivers and bows their usual sport proclaim,
Their dress, their stature, and their looks the same;
Smiling in innocence, and ever young,
And tender as the nymphs from whom they sprung.
For Venus did but boast one only son,
And rosy Cupid was that boasted one:
He, uncontroll'd, through heav'n extends his sway,
And gods and goddesses by turns obey:
Or, if he stoops on earth, great princes burn,
Sicken on thrones, and wreath'd with laurels mourn.
Th' inferior pow'rs o'er hearts inferior reign,
And pierce the rural fair, or homely swain.

Here

Here love's imperial pomp is spread around,
Voluptuous liberty, that knows no bound,
And sudden storms of wrath, which soon decline,
And midnight watchings o'er the fumes of wine:
Unartful tears, and hectic looks, that show
With silent eloquence the lover's woe:
Boldness unfledg'd, and to stol'n raptures new,
Half trembling stands, and scarcely dares pursue:
Fears that delight, and anxious doubts of joy,
Which check our swelling hopes, but not destroy:
And short-breath'd vows, forgot as soon as made,
On airy pinions flutter through the glade.
Youth, with a haughty look, and gay attire,
And rolling eyes, that glow with soft desire,
Shines forth exalted on a pompous seat,
While sullen cares and wither'd age retreat.

Now from afar the palace seems to blaze,
And hither would extend its golden rays;
But by reflection of the grove is seen
The gold still vary'd by a waving green.
For Mulciber with secret pride beheld
How far his skill all human wit excell'd;
And, grown uxorious, did the work design
To speak the artist, and the art divine:
Proud columns, tow'ring high, support the frame,
That hewn from Hyacinthian quarries came.
The beams are em'ralds, and yet scarce adorn
The ruby walls, on which themselves are born.
The pavement rich with veins of agate lies,
And steps with shining jaspers slipp'ry rise.

Here spices in parterres promiscuous blow,
Not from Arabia's fields more odours flow.
The wanton winds through groves of cassia play,
And steal the ripen'd fragrancies away.

Here with its load the mild amomum bends;
There cinnamon in rival sweets contends;
A rich perfume the ravish'd senses fills,
While from the weeping tree the balm distills.

At these delightful bow'rs arrives at last
The God of love, a tedious journey past;
Then shapes his way to reach the fronting gate,
Doubles his majesty, and walks in state.
It chanc'd, upon a radiant throne reclin'd,
Venus her golden tresses did unbind:
Proud to be thus employ'd, on either hand
Th' Idalian sisters, rang'd in order, stand.
Ambrosial essence one bestows in show'rs,
And lavishly whole streams of nectar pours;
With iv'ry combs another's dext'rous care
Or curls or opens the dishevel'd hair.
A third, industrious, with a nicer eye,
Instructs the ringlets in what form to lie;
Yet leaves some few that, not so closely prest,
Sport in the wind, and wanton from the rest.
Sweet negligence! by artful study wrought,
A graceful error, and a lovely fault.
The judgment of the glass is here unknown,
Here mirrors are supply'd by every stone.
Where'er the goddess turns, her image falls,
And a new Venus dances on the walls.
Now while she did her spotless form survey,
Pleas'd with love's empire and almighty sway,
She spied her son, and fir'd with eager joy
Sprung forwards, and embrac'd the fav'rite boy.

PRIDE OF BIRTH. No. 137.

HORACE, Juvenal, Boileau, and indeed the greatest writers in almost every age, have exposed, with all the strength of wit and good sense, the vanity of a man's valuing himself upon his ancestors; and endeavoured to show that true nobility consists in virtue, not in birth. With submission, however, to so many great authorities, I think they have pushed this matter a little too far. We ought in gratitude to honour the posterity of those who have raised either the interest or reputation of their country, and by whose labours we ourselves are more happy, wise, or virtuous than we should have been without them. Besides, naturally speaking, a man bids fairer for greatness of soul, who is the descendant of worthy ancestors, and has good blood in his veins, than one who is come of an ignoble and obscure parentage. For these reasons I think a man of merit, who is derived from an illustrious line, is very justly to be regarded more than a man of equal merit who has no claim to hereditary honours. Nay, I think those who are indifferent in themselves, and have nothing else to distinguish them but the virtues of their forefathers, are to be looked upon with a degree of veneration even upon that account, and to be more respected than the common run of men who are of low and vulgar extraction.

After having thus ascribed due honours to birth and parentage, I must however take notice of those who arrogate to themselves more honours than are due to them on this account. The first are such who are not enough sensible that vice and ignorance taint the blood, and that an unworthy behaviour degrades and disen-

nobles a man, in the eye of the world, as much as birth and family aggrandize and exalt him.

The second are those who believe a *new* man of an elevated merit is not more to be honoured than an insignificant and worthless man who is descended from a long line of patriots and heroes; or, in other words, behold with contempt a person who is such a man as the first founder of their family was, upon whose reputation they value themselves.

But I shall chiefly apply myself to those whose quality sits uppermost in all their discourses and behaviour. An empty man of a great family is a creature that is scarce conversible. You read his ancestry in his smile, in his air, in his eyebrow. He has indeed nothing but his nobility to give employment to his thoughts. Rank and precedency are the important points which he is always discussing within himself. A gentleman of this turn began a speech in one of king Charles's parliaments: 'Sir, I had the honour to be born at a time—' upon which a rough honest gentleman took him up short: 'I would fain know what that gentleman means. Is there any one in this house that has not had the honour to be born as well as himself?' The good sense which reigns in our nation has pretty well destroyed this starched behaviour among men who have seen the world, and know that every gentleman will be treated upon a foot of equality. But there are many who have had their education among women, dependents, or flatterers, that lose all the respect which would otherwise be paid them, by being too assiduous in procuring it.

My lord Froth has been so educated in punctilio, that he governs himself by a ceremonial in all the ordinary

dinary occurrences of life. He measures out his bow to the degree of the person he converses with. I have seen him in every inclination of the body, from a familiar nod to the low stoop in the Salutation-sign. I remember five of us, who were acquainted with one another, met together one morning at his lodgings, when a wag of the company was saying it would be worth while to observe how he would distinguish us at his first entrance. Accordingly he no sooner came into the room, but, casting his eye about, 'My lord such a one,' says he, 'your most humble servant. Sir Richard, your humble servant. Your servant, Mr. Ironside. Mr. Ducker, how do you do? Hah! Frank, are you there?'

There is nothing more easy than to discover a man whose heart is full of his family. Weak minds that have imbibed a strong tincture of the nursery, younger brothers that have been brought up to nothing, superannuated retainers to a great house, have generally their thoughts taken up with little else.

I had some years ago an aunt of my own, by name Mrs. Martha Ironside, who would never marry beneath herself, and is supposed to have died a maid in the fourscorth year of her age. She was the chronicle of our family, and passed away the greatest part of the last forty years of her life in recounting the antiquity, marriages, exploits and alliances of the Ironsides. Mrs. Martha conversed generally with a knot of old virgins, who were likewise of good families, and had been very cruel all the beginning of the last century. They were every one of 'em as proud as Lucifer, but said their prayers twice a day, and in all other respects were the best women in the world. If they saw a fine petticoat at church, they immediately took to pieces the

the pedigree of her that wore it, and would lift up their eyes to heaven at the confidence of the saucy minx, when they found she was an honest tradesman's daughter. It is impossible to describe the pious indignation that would rise in them at the sight of a man who lived plentifully on an estate of his own getting. They were transported with zeal beyond measure, if they heard of a young woman's matching into a great family upon account only of her beauty, her merit, or her money. In short, there was not a female within ten miles of them that was in possession of a gold watch, a pearl necklace, or a piece of Mechlin lace, but they examined her title to it. My aunt Martha used to chide me very frequently for not sufficiently valuing myself. She would not eat a bit all dinner time, if at an invitation she found she had been seated below herself; and would frown upon me for an hour together, if she saw me give place to any man under a baronet. As I was once talking to her of a wealthy citizen whom she had refused in her youth, she declared to me with great warmth, that she preferred a man of quality in his shirt to the richest man upon the change in a coach and six. She pretended that our family was nearly related by the mother's side to half a dozen peers; but as none of them knew any thing of the matter, we always kept it as a secret among ourselves. A little before her death she was reciting to me the history of my forefathers; but dwelling a little longer than ordinary upon the actions of sir Gilbert Ironside, who had a horse shot under him at Edgehill fight, I gave an unfortunate pish, and asked, what was all this to me? upon which she retired to her closet and fell a-scribbling for three hours together; in which time

time, as I afterwards found, she struck me out of her will, and left all she had to my sister Margaret, a wheedling baggage, that used to be asking questions about her great grandfather from morning to night. She now lies buried among the family of the Ironsides, with a stone over her, acquainting the reader that she died at the age of eighty years, a spinster, and that she was descended of the antient family of the Ironsides. After which follows the genealogy drawn up by her own hand.

ANDROCLES AND THE LION. No. 139.

ANDROCLES was the slave of a noble Roman who was proconsul of Afric. He had been guilty of a fault, for which his master would have put him to death, had not he found an opportunity to escape out of his hands, and fled into the deserts of Numidia. As he was wandering among the barren sands, and almost dead with heat and hunger, he saw a cave in the side of a rock. He went into it, and, finding at the further end of it a place to sit down upon, rested there for some time. At length, to his great surprise, a huge overgrown lion entered at the mouth of the cave, and, seeing a man at the upper end of it, immediately made towards him. Androcles gave himself for gone; but the lion, instead of treating him as he expected, laid his paw upon his lap, and with a complaining kind of voice fell a-licking his hand. Androcles, after having recovered himself a little from the fright he was in, observed the lion's paw to be exceedingly swelled by a large thorn that stuck in it.

He

He immediately pulled it out, and, by squeezin
paw very gently, made a great deal of corrupt
run out of it; which probably freed the lion fro
great anguish he had felt some time before. Th
left him upon receiving this good office from him
soon after returned with a lion which he had just
Thus he laid down at the feet of his benefactor
went off again in pursuit of his prey. And
after having sodden the flesh of it by the sun,
stated upon it till the lion had supplied him wit
other. He lived many days in this frightful solitu
lion entering for him with great assiduity. Being
at length of this savage society, he was resolved
liver himself up into his master's hands, and
the worst effects of his displeasure, rather th
thus driven out from mankind. His master,
customary for the proconsul of Afric, was at tha
getting together a present of all the largest lion
could be found in the country, in order to send
to Rome, that they might furnish out a show
Roman people. Upon his poor slave's surren
himself into his hands, he ordered him to b
ried away to Rome as soon as the lions were in
ness to be sent, and that for his crime he sho
exposed to fight with one of the lions in the a
theatre, as usual, for the diversion of the p
This was all performed accordingly. Androcles
such a strange turn of fortune, was now in the
the theatre amidst thousands of spectators, exp
every moment when his antagonist would com
upon him. At length a huge monstrous lion
out from the place where he had been kept hung
the show. He advanced with great rage toward

man, but on a sudden, after having regarded him a little wistfully, fell to the ground, and crept towards his feet with all the signs of blandishment and caress. Androcles, after a short pause, discovered that it was his old Numidian friend, and immediately renewed his acquaintance with him. Their mutual congratulations were very surprising to the beholders, who, upon hearing an account of the whole matter from Androcles, ordered him to be pardoned, and the lion to be given up into his possession. Androcles returned at Rome the civilities which he had received from him in the deserts of Afric. Dion Cassius says that he himself saw the man leading the lion about the streets of Rome, the people every where gathering about them, and repeating to one another, *Hic est leo hospes hominis, hic est homo medicus leonis.* 'This is the lion who was the man's host, this is the man who was the lion's physician.'

LION AT NAPLES. No. 146.

A WORTHY merchant, and a friend of mine, sends me the following letter, to be inserted in my commentaries upon lions.

'Sir,

'Since one of your correspondents has, of late, entertained the public with a very remarkable and antient piece of history, in honour of the grandees of the forest; and since it is probable you may in time collect a great many curious records and amazing circumstances, which may contribute to make these animals respected over the face of the whole earth; I am not a little ambitious to have the glory of contributing

luting somewhat to so generous an undertaking. If you throw your work into the form of chronicle, I am in hopes I may furnish out a page in it towards the latter end of the volume, by a narration of a modern date, which I had in the year 1700 from the gentleman to whom it happened.

'About sixty years ago, when the plague raged at Naples, sir George Davis (consul there for the English nation) retired to Florence. It happened one day he went out of curiosity to see the great duke's lions. At the further end, in one of the dens, lay a lion, which the keepers in three years' time could not tame with all the art and gentle usage imaginable. Sir George no sooner appeared at the grates of the den, but the lion ran to him with all the marks of joy and transport he was capable of expressing: he reared himself up and licked his hand, which this gentleman put in through the grates. The keeper, affrighted, took him by the arm and pulled him away, begging him not to hazard his life by going so near the fiercest creature of that kind that ever entered those dens. However, nothing would satisfy sir George, notwithstanding all that could be said to dissuade him, but he must go into the den to him. The very instant he entered, the lion threw his paws upon his shoulders, and licked his face, and ran to and fro in the den, bellowing, and full of joy, like a dog at the sight of his master. The rumour of this interview between the lion and the stranger rung immediately through the whole city, and sir George was very near passing for a saint amongst the people. The great duke, when he heard of it, sent for sir George, who waited upon his highness to the den, and, to satisfy his curiosity,

riosity, gave him the following account of what seemed so strange to the duke and his followers.

'A captain of a ship from Barbary gave me this lion when he was a young whelp. I brought him up tame; but when I thought him too large to be suffered to run about the house, I built a den for him in my court-yard: from that time he was never permitted to go loose, except when I brought him within doors to show him to my friends. When he was five years old, in his gamesome tricks, he did some mischief by pawing and playing with people: having griped a man one day a little too hard, I ordered him to be shot, for fear of incurring the guilt of what might happen: upon this, a friend, who was then at dinner with me, begged him: how he came here I know not.'

'Here sir George Davis ended; and thereupon the duke of Tuscany assured him that he had the lion from that very friend of his.

I am, sir,
Your most obedient servant,
and constant reader, &c.'

SANTON BARSISA. No. 148.

THERE is a kind of apophthegm, which I have frequently met with in my reading, to this purpose: 'that there are few if any books out of which a man of learning may not extract something for his use.' I have often experienced the truth of this maxim, when, calling in at my bookseller's, I have taken the book next to my hand off the counter, to employ the minutes I have been obliged to linger away there, in

waiting for one friend or other. Yesterday, when I came there, the Turkish Tales happened to lie in my way: upon opening of that amusing author, I happened to dip upon a short tale, which gave me a great many serious reflections.

The History of Santon Barsisa.

There was formerly a santon whose name was Barsisa, which for the space of a hundred years very fervently applied himself to prayer; and scarce ever went out of the grotto in which he made his residence, for fear of exposing himself to the danger of offending God. He fasted in the day-time, and watched in the night: all the inhabitants of the country had such a great veneration for him, and so highly valued his prayers, that they commonly applied to him when they had any favour to beg of heaven. When he made vows for the health of a sick person, the patient was immediately cured.

It happened that the daughter of the king of that country fell into a dangerous distemper, the cause of which the physicians could not discover, yet they continued prescribing remedies by guess; but instead of helping the princess, they only augmented her disease. In the mean time the king was inconsolable, for he passionately loved his daughter; wherefore one day, finding all human assistance vain, he declared it as his opinion that the princess ought to be sent to the santon Barsisa.

The boys applauded his sentiment, and the king's officers conducted her to the santon; who, notwithstanding his frozen age, could not see such a beauty without being sensibly moved. He gazed on her with pleasure;

pleasure; and the devil taking this opportunity, whispered in his ear thus: 'O santon! do not let slip such a fortunate minute: tell the king's servants that it is requisite for the princess to pass this night in the grotto, to see whether it will please God to cure her; that you will put up a prayer for her, and that they need only come to fetch her to-morrow.'

How weak is man! The santon followed the devil's advice, and did what he suggested to him. But the officers, before they would yield to leave the princess, sent one of their number to know the king's pleasure. That monarch, who had an entire confidence in Barsisa, never in the least scrupled the trusting of his daughter with him. 'I consent,' said he, 'that she stay with that holy man, and that he keep her as long as he pleases: I am wholly satisfied on that head.'

When the officers had received the king's answer, they all retired, and the princess remained alone with the hermit. Night being come, the devil presented himself to the santon, saying, 'Canst thou let slip so favourable an opportunity with so charming a creature? Fear not her telling of the violence you offer her: if she were even so indiscreet as to reveal it, who will believe her? The court, the city, and all the world are too much prepossessed in your favour, to give any credit to such a report. You may do any thing unpunished when armed by the great reputation for wisdom which you have acquired.' The unfortunate Barsisa was so weak as to hearken to the enemy of mankind. He approached the princess, [redacted] her into his arms, and in a moment cancelled a virtue of a hundred years' duration.

He had no sooner perpetrated his crime, than a

thousand avenging horrors haunted him night and day. He thus accosts the devil: 'O wretch!' says he, 'it is thou which hast destroyed me! thou hast encompassed me for a whole age, and endeavoured to seduce me; and now at last thou hast gained thy end.' 'O sexton!' answered the devil, 'do not reproach me with the pleasure thou hast enjoyed. Thou mayest repent: but what is unhappy for thee is that the princess is impregnated, and thy sin will become public: thou wilt become the laughing-stock of those who admire and reverence thee at present, and the king will put thee to an ignominious death.'

Barsisa, terrified by this discourse, says to the devil, 'What shall I do to prevent the publication of my shame?' 'To hinder the knowledge of your crime you ought to commit a fresh one,' answered the devil: 'kill the princess, bury her at the corner of the grotto; and when the king's messengers come to-morrow, tell them you have cured her, and that she went from the grotto very early in the morning: they will believe you, and search for her all over the city and country; and the king her father will be in great pain for her: but after several vain searches it will wear off.'

The hermit, abandoned by God, pursuant to this advice, killed the princess, buried her in a corner of the grotto, and the next day told the officers what the devil bid him say. They made diligent inquiry for the king's daughter: but, not being able to hear of her, they despaired of finding her—when the devil told them that all their search for the princess was vain; and relating what had passed between her and the sexton, he told them the place where she was interred. The officers immediately went to the grotto, seized

Barsisa,

Barsisa, and found the princess's body in the place to which the devil had directed them; whereupon they took up the corpse, and carried that and the santon to the palace.

When the king saw his daughter dead, and was informed of the whole event, he broke out into tears and bitter lamentations; and, assembling the doctors, he laid the santon's crime before them, and asked their advice how he should be punished. All the doctors condemned him to death; upon which the king ordered him to be hanged: accordingly a gibbet was erected: the hermit went up the ladder, and when he was going to be turned off the devil whispered in his ear these words: 'O santon! if you will worship me I will extricate you out of this difficulty, and transport you two thousand leagues from hence, into a country where you shall be reverenced by men as much as you were before this adventure.' 'I am content,' says Barsisa: 'deliver me, and I will worship thee.' 'Give me first a sign of adoration,' replies the devil; whereupon the santon bowed his head, and said, 'I give myself to you.' The devil then raising his voice said, 'O Barsisa! I am satisfied; I have obtained what I desired:' and with these words, spitting in his face, he disappeared; and the deluded santon was hanged.

FORCE OF INSTINCT, A STORY. No. 150.

I WENT the other day to visit Eliza, who, in the perfect bloom of beauty, is the mother of several children. She had a little prating girl upon her lap, who

was begging to be very fine, that she might go abroad; and the indulgent mother, at her little daughter's request, had just taken the knots off her own head to adorn the hair of the pretty trifler. A smiling boy was at the same time caressing a lap-dog, which is their mother's favourite, because it pleases the children; and she, with a delight in her looks which heightened her beauty, so divided her conversation with the two pretty prattlers, as to make them both equally cheerful.

As I came in, she said, with a blush, 'Mr. Ironside, though you are an old bachelor, you must not laugh at my tenderness to my children.' I need not tell my reader what evil things I said in answer to the lady, whose matron-like behaviour gave me infinite satisfaction; since I myself take great pleasure in playing with children, and am seldom unprovided of plums or marbles, to make my court to such entertaining companions.

Whence is it, said I to myself when I was alone, that the affection of parents is so intense to their offspring? Is it because they generally find such resemblances in what they have produced, as that thereby they think themselves renewed in their children, and are willing to transmit themselves to future times? Or is it, because they think themselves obliged, by the dictates of humanity, to nourish and rear what is placed so immediately under their protection; and what by their means is brought into this world, the scene of misery, of necessity? These will not come up to it. Is it not rather the good providence of that being, who in a supereminent degree protects and cherishes the whole race of mankind, his sons and

creatures?

creatures? How shall we, any other way, account for this natural affection, so signally displayed throughout every species of the animal creation, without which the course of nature would quickly fail, and every various kind be extinct? Instances of tenderness in the most savage brutes are so frequent, that quotations of that kind are altogether unnecessary.

If we, who have no particular concern in them, take a secret delight in observing the gentle dawn of reason in babes; if our ears are soothed with their half-forming and aiming at articulate sounds; if we are charmed with their pretty mimicry, and surprised at the unexpected starts of wit and cunning in these miniatures of man: what transport may we imagine in the breasts of those into whom natural instinct hath poured tenderness and fondness for them! How amiable is such a weakness in human nature! or rather, how great a weakness is it to give humanity so reproachful a name! The bare consideration of paternal affection should, methinks, create a more grateful tenderness in children towards their parents than we generally see; and the silent whispers of nature be attended to, though the laws of God and man did not call aloud.

These silent whispers of nature have had a marvellous power, even when their cause hath been unknown. There are several examples in story of tender friendships formed betwixt men who knew not of their near relation. Such accounts confirm me in an opinion I have long entertained, that there is a sympathy betwixt souls, which cannot be explained by the prejudice of education, the sense of duty, or any other human motive.

The memoirs of a certain French nobleman, which now lie before me, furnish me with a very entertaining instance of this secret attraction implanted by providence in the human soul. It will be necessary to inform the reader, that the person whose story I am going to relate was one whose roving and romantic temper, joined to a disposition singularly amorous, had led him through a vast variety of gallantries and amours. He had, in his youth, attended a princess of France into Poland, where he had been entertained by the king her husband, and married the daughter of a grandee. Upon her death he returned into his native country; where his intrigues and other misfortunes having consumed his paternal estate, he now went to take care of the fortune his deceased wife had left him in Poland. In his journey he was robbed before he reached Warsaw, and lay ill of a fever, when he met with the following adventure; which he shall relate in his own words:—

"I had been in this condition for four days, when the countess of Venoski passed that way. She was informed that a stranger of good fashion lay sick, and her charity led her to see me. I remembered her; for I had often seen her with my wife, to whom she was nearly related: but when I found she knew not me, I thought fit to conceal my name. I told her I was a German; that I had been robbed; and that, if she had the charity to send me to Warsaw, the queen would acknowledge it; I having the honour to be known to her majesty. The countess took compassion of me; and, ordering me to be put in a litter, carried me to Warsaw, where I was lodged in her house till my health should allow me to wait on the queen.

'My

'My fever increased after my journey was over, and I was confined to my bed for fifteen days. When the countess first saw me, she had a young lady with her about eighteen years of age, who was much taller and better shaped than the Polish women generally are. She was very fair, her skin exceedingly fine, and her air and shape inexpressibly beautiful. I was not so sick as to overlook this young beauty; and I felt in my heart such emotions at the first view, as made me fear that all my misfortunes had not armed me sufficiently against the charms of the fair sex. The amiable creature seemed afflicted at my sickness; and she appeared to have so much concern and care for me, as raised in me a great inclination and tenderness for her. She came every day into my chamber to inquire after my health; I asked who she was, and I was answered, that she was niece to the countess of Venoski.

'I verily believe that the constant sight of this charming maid, and the pleasure I received from her careful attendance, contributed more to my recovery than all the medicines the physicians gave me. In short, my fever left me, and I had the satisfaction to see the lovely creature overjoyed at my recovery. She came to see me oftener as I grew better; and I already felt a stronger and more tender affection for her than I ever bore to any woman in my life: when I began to perceive that her constant care of me was only a blind, to give her an opportunity of seeing a young Pole whom I took to be her lover. He seemed to be much about her age, of a brown complexion, very tall, but finely shaped. Every time she came to see me the young gentleman came to find her out; and they usually retired to a corner of the chamber, where

they seemed to converse with great earnestness. The aspect of the youth pleased me wonderfully; and if I had not suspected that he was my rival, I should have taken delight in his person and friendship.

'They both of them often asked me if I were in reality a German; which when I continued to affirm, they seemed very much troubled. One day I took notice that the young lady and gentleman, having retired to a window, were very intent upon a picture; and that every now and then they cast their eyes upon me, as if they had found some resemblance betwixt that and my features. I could not forbear to ask the meaning of it; upon which the lady answered, that if I had been a Frenchman, she should have imagined that I was the person for whom the picture was drawn, because it so exactly resembled me. I desired to see it. But how great was my surprise, when I found it to qe the very painting whicto nad sent the queen five years before, and which she commanded me to get drawn to be given to my children! After I had viewed the piece, I cast my eyes upon the young lady, and then upon the gentleman I had thought to be her lover. My heart beat, and I felt a secret emotion which filled me with wonder. I thought I traced in the two young persons some of my own features; and at that moment I said to myself, 'Are not these my children?' The tears came into my eyes, and I was about to run and embrace them; but, constraining myself with pain, I asked whose picture it was? The maid, perceiving that I could not speak without tears, fell a-weeping. Her tears absolutely confirmed me in my opinion; and falling upon her neck, 'Ah, my dear child,' said I, 'yes, I am your father.' I could say

no

no more. The youth seized my hands at the same time, and kissing bathed them with his tears. Throughout my life I never felt a joy equal to this; and it must be owned, that nature inspires more lively motions and pleasing tenderness than the passions can possibly excite.'

THE MOLE-HILL. No. 153.

THERE is no passion which steals into the heart more imperceptibly, and covers itself under more disguises, than pride. For my own part, I think, if there is any passion or vice which I am wholly a stranger to, it is this; though at the same time, perhaps, this very judgment which I form of myself proceeds in some measure from this corrupt principle.

I have been always wonderfully delighted with that sentence in holy writ, 'Pride was not made for man:' There is not indeed any single view of human nature, under its present condition, which is not sufficient to extinguish in us all the secret seeds of pride; and, on the contrary, to sink the soul into the lowest state of humility, and what the schoolmen call self-annihilation. Pride was not made for man, as he is,

1. A sinful,
2. An ignorant,
3. A miserable being.

There is nothing in his understanding, in his will, or in his present condition, that can tempt any considerate creature to pride or vanity.

These three very reasons why he should not be proud, are notwithstanding the reasons why he is so. *Were not he a sinful* creature, he would not be sub-

ject

jest to a passion which rises from the depravity of his nature; were he not an ignorant creature, he would see that he has nothing to be proud of; and were not the whole species miserable, he would not have those wretched objects of comparison before his eyes, which are the occasions of this passion, and which make one man value himself more than another.

A wise man will be contented that his glory be deferred till such time as he shall be truly glorified; when his understanding shall be cleared, his will rectified, and his happiness assured; or, in other words, when he shall be neither sinful, nor ignorant, nor miserable.

If there be any thing which makes human nature appear ridiculous to beings of superior faculties, it must be pride. They know so well the vanity of those imaginary perfections that swell the heart of man, and of those little supernumerary advantages, whether in birth, fortune, or title, which one man enjoys above another, that it must certainly very much astonish if it does not very much divert them, when they see a mortal puffed up, and valuing himself above his neighbours, on any of these accounts, at the same time that he is obnoxious to all the common calamities of the species.

To set this thought in its true light, we will fancy, if you please, that yonder mole-hill is inhabited by reasonable creatures, and that every pismire (his shape and way of life only excepted) is endowed with human passions. How should we smile to hear one give us an account of the pedigrees, distinctions, and titles that reign among them! Observe how the whole swarm divide and make way for the pismire that passes through them! You must understand he is an emmit

of

of quality, and has better blood in his veins than any pismire in the mole-hill. Don't you see how sensible he is of it, how slow he marches forward, how the whole rabble of ants keep their distance? Here you may observe one placed upon a little eminence, and looking down on a long row of labourers. He is the richest insect on this side the hillock, he has a walk of half a yard in length and a quarter of an inch in breadth, he keeps a hundred menial servants, and has at least fifteen barley-corns in his granary. He is now chiding and beslaving the emmit that stands before him, and who, for all that we can discover, is as good an emmit as himself.

But here comes an insect of figure! Don't you take notice of a little white straw that he carries in his mouth? That straw, you must understand, he would not part with for the longest tract about the mole-hill. Did you but know what he has undergone to purchase it! See how the ants of all qualities and conditions swarm about him. Should this straw drop out of his mouth, you would see all this numerous circle of attendants follow the next that took it up, and leave the discarded insect, or run over his back, to come at his successor.

If now you have a mind to see all the ladies of the mole-hill, observe first the pismire that listens to the emmit on her left hand, at the same time that she seems to turn away her head from him. He tells this poor insect that she is a goddess, that her eyes are brighter than the sun, that life and death are at her disposal. She believes him, and gives herself a thousand little airs upon it. Mark the vanity of the pismire on your left hand. She can scarce crawl with

age

are; but you must know she values herself upon her birth, and, if you mind, spurns at every one that comes within her reach. The little nimble coquette that is running along by the side of her is wit. She has broken many a pismire's heart. Do but observe what a drove of lovers are running after her!

We will here finish this imaginary scene; but first of all, to draw the parallel closer, will suppose, if you please, that death comes down upon the mole-hill in the shape of a cock-sparrow, who picks up, without distinction, the pismire of quality and his flatterers, the pismire of substance and his day-labourers, the white-straw officer and his sycophants, with all the goddesses, wits, and beauties of the mole-hill.

May we not imagine that beings of superior natures and perfections regard all the instances of pride and vanity, among our own species, in the same kind of view, when they take a survey of those who inhabit the earth; or, in the language of an ingenious French poet, of those pismires that people this heap of dirt, which human vanity has divided into climates and regions?

JUDGMENT OF RHADAMANTHUS. No. 159.

I WAS yesterday pursuing the hint which I mentioned in my last paper, and comparing together the industry of man with that of other creatures; in which I could not but observe, that notwithstanding we are obliged by duty to keep ourselves in constant employ, after the same manner as inferior animals are prompted to it by instinct, we fall very short of them in this *particular*. We are here the more inexcusable, be-

cause

cause there is a greater variety of business to which we may apply ourselves. Reason opens to us a large field of affairs, which other creatures are not capable of. Beasts of prey, and I believe of all other kinds, in their natural state of being, divide their time between action and rest. They are always at work or asleep. In short, their waking hours are wholy taken up in seeking after their food, or in consuming it. The human species only, to the great reproach of our natures, are filled with complaints, that the day hangs heavy on 'em, that they do not know what to do with themselves, that they are at a loss how to pass away their time, with many of the like shameful murmurs; which we often find in the mouths of those who are styled reasonable beings. How monstrous are such expressions among creatures who have the labours of the mind, as well as those of the body, to furnish them, with proper employments; who, besides the business of their proper callings and professions, can apply themselves to the duties of religion, to meditation, to the reading of useful books, to discourse; in a word, who may exercise themselves in the unbounded pursuits of knowledge and virtue, and every hour of their lives make themselves wiser or better than they were before!

After having been taken up for some time in this course of thought, I diverted myself with a book, according to my usual custom, in order to unbend my mind before I went to sleep. The book I made use of on this occasion was Lucian, where I amused my thoughts for about an hour among the dialogues of the dead, which in all probability produced the following dream.

I was

I was conveyed, methought, into the entrance of the infernal regions, where I saw Rhadamanthus, one of the judges of the dead, seated in his tribunal. On his left hand stood the keeper of Erebus, on his right the keeper of Elysium. I was told he sat upon women that day, there being several of the sex lately arrived who had not yet their mansions assigned them. I was surprised to hear him ask every one of them the same question, namely, what they had been doing? Upon this question being proposed to the whole assembly, they stared one upon another, as not knowing what to answer. He then interrogated each of them separately. 'Madam,' says he to the first of them, 'you have been upon the earth about fifty years: what have you been doing there all this while?' 'Doing?' says she: 'really I don't know what I have been doing. I desire I may have time given me to recollect.' After about half an hour's pause she told him, that she had been playing at crimp; upon which Rhadamanthus beckoned to the keeper on his left hand to take her into custody. 'And you, madam,' says the judge, 'that look with such a soft and languishing air—I think you set out for this place in your nine-and-twentieth year, what have you been doing all this while?' 'I had a great deal of business on my hands,' says she, 'being taken up the first twelve years of my life in dressing a jointed baby, and all the remaining part of it in reading plays and romances.' 'Very well,' says he: 'you have employed your time to good purpose. Away with her.' The next was a plain country woman. 'Well, mistress,' says Rhadamanthus 'and what have you been doing?' 'An't please your worship,' says she, 'I did not live quite forty years; and in that time

brought my husband seven daughters, made him nine thousand cheeses, and left my eldest girl with him to look after his house in my absence, and who I may venture to say is as pretty a housewife as any in the country.' Rhadamanthus smiled at the simplicity of the good woman, and ordered the keeper of Elysium to take her into his care. 'And you, fair lady,' says he, 'what have you been doing these five-and-thirty years?' 'I have been doing no hurt, I assure you, sir,' said she. 'That is well,' says he: 'but what good have you been doing?' The lady was in great confusion at this question; and not knowing what to answer, the two keepers leaped out to seize her at the same time: the one took her by the hand to convey her to Elysium, the other caught hold of her to carry her away to Erebus. But Rhadamanthus, observing an ingenuous modesty in her countenance and behaviour, bid them both let her loose, and set her aside for a re-examination when he was more at leisure. An old woman, of a proud and sour look, presented herself next at the bar; and being asked what she had been doing? 'Truly,' says she, 'I lived threescore and ten years in a very wicked world, and was so angry at the behaviour of a parcel of young flirts, that I passed most of my last years in condemning the follies of the times; I was every day blaming the silly conduct of people about me, in order to deter those I conversed with from falling into the like errors and miscarriages.' 'Very well,' says Rhadamanthus; 'but did you keep the same watchful eye over your own actions?' 'Why truly,' says she, 'I was so taken up with publishing the faults of others, that I had no time to consider my own.' 'Madam;' says Rhadamanthus, 'be pleased to file off to the left,

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and make room for the venerable matron that stands behind you. 'Old gentlewoman,' says he, 'I think you are fourscore? You have heard the question, what have you been doing so long in the world?' 'Ah, sir!' says she, 'I have been doing what I should not have done; but I had made a firm resolution to have changed my life, if I had not been snatched off by an untimely end.' 'Madam,' says he, 'you will please to follow your leader;' and spying another of the same age, interrogated her in the same form. To which the matron replied, 'I have been the wife of a husband who was as dear to me in his old age as in his youth. I have been a mother, and very happy in my children, whom I endeavoured to bring up in every thing that is good. My eldest son is blest by the poor, and beloved by every one that knows him. I lived within my own family, and left it much more wealthy than I found it.' Rhadamanthus, who knew the value of the old lady, smiled upon her in such a manner, that the keeper of Elysium, who knew his office, reached out his hand to her. He no sooner touched her but her wrinkles vanished, her eyes sparkled, her cheeks glowed with blushes, and she appeared in full bloom and beauty. A young woman observing that this officer, who conducted the happy to Elysium, was so great a beautifier, longed to be in his hands; so that, pressing through the crowd, she was the next that appeared at the bar. And being asked what she had been doing the five-and-twenty years that she had passed in the world, 'I have endeavoured,' says she, 'ever since I came to years of discretion, to make myself lovely and gain admirers. In order to it, I passed my time in bottling up may-dew, inventing white-

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their pride would not suffer them to be seen or relieved by any of their former acquaintance. I had left inquiring after them for some years, when I happened, not long ago, as I was asking at a house for a gentleman I had some business with, to be led into a parlour by a handsome young woman, who I presently fancied was that very daughter I had so long sought in vain. My suspicion increased, when I observed her to blush at the sight of me, and to avoid, as much as possible, looking upon or speaking to me: 'Madam,' said I, 'are you not Mrs. such a one?' At which words the tears ran down her cheeks, and she would fain have retired without giving me an answer: but I stopped her; and being to wait a while for the gentleman I was to speak to, I resolved not to lose this opportunity of satisfying my curiosity. I could not well discern by her dress, which was genteel though not fine, whether she was the mistress of the house, or only a servant: but supposing her to be the first, 'I am glad, madam,' said I, 'after having long inquired after you, to have so happily met with you, and to find you mistress of so fine a place.' These words were like to have spoiled all, and threw her into such a disorder, that it was some time before she could recover herself; but as soon as she was able to speak, 'Sir,' said she, 'you are mistaken; I am but a servant.' Her voice fell in these last words, and she burst again into tears. I was sorry to have occasioned in her so much grief and confusion, and said what I could to comfort her. 'Alas, sir,' said she, 'my condition is much better than I deserve, I have the kindest and best of women for my mistress. She is wife to the gentleman you come to speak withal.

You

You know her very well, and have often seen her with me.' To make my story short, I found that my late friend's daughter was now a servant to the barber's daughter, whom she had formerly treated so disdainfully. The gentleman at whose house I now was fell in love with Moll, and, being master of a great fortune, married her, and lives with her as happily, and as much to his satisfaction, as he could desire. He treats her with all the friendship and respect possible, but not with more than her behaviour and good qualities deserve. And it was with a great deal of pleasure I heard her maid dwell so long upon her commendation. She informed me, that after her father's death her mother and she lived for a while together in great poverty. But her mother's spirit could not bear the thoughts of asking relief of any of her own or her husband's acquaintance: so that they retired from all their friends, until they were providentially discovered by this new-married woman, who heaped on them favours upon favours. Her mother died shortly after, who, while she lived, was better pleased to see her daughter a beggar than a servant. But, being freed by her death, she was taken into this gentlewoman's family, where she now lived, though much more like a friend or a companion than like a servant.

I went home full of this strange adventure; and about a week after chancing to be in company with Mr. T. the rejected lover, whom I mentioned in the beginning of my letter, I told him the whole story of his angel, not questioning but he would feel, on this occasion, the usual pleasures of a resenting lover when he hears that fortune has avenged him of the

I was conveyed, methought, into the entrance of the infernal regions, where I saw Rhadamanthus, one of the judges of the dead, seated in his tribunal. On his left hand stood the keeper of Erebus, on his right the keeper of Elysium. I was told he sat upon women that day, there being several of the sex lately arrived who had not yet their mansions assigned them. I was surprised to hear him ask every one of them the same question, namely, what they had been doing? Upon this question being proposed to the whole assembly, they stared one upon another, as not knowing what to answer. He then interrogated each of them separately. 'Madam,' says he to the first of them, 'you have been upon the earth about fifty years: what have you been doing there all this while?' 'Doing?' says she: 'really I don't know what I have been doing. I desire I may have time given me to recollect.' After about half an hour's pause she told him, that she had been playing at crimp; upon which Rhadamanthus beckoned to the keeper on his left hand to take her into custody. 'And you, madam,' says the judge, 'that look with such a soft and languishing air—I think you set out for this place in your nine-and-twentieth year, what have you been doing all this while?' 'I had a great deal of business on my hands,' says she, 'being taken up the first twelve years of my life in dressing a jointed baby, and all the remaining part of it in reading plays and romances.' 'Very well,' says he: 'you have employed your time to good purpose. Away with her.' The next was a plain country woman. 'Well, mistress,' says Rhadamanthus 'and what have you been doing?' 'An't please your worship,' says she, 'I did not live quite forty years; and in that time

brought my husband seven daughters, made him nine thousand cheeses, and left my eldest girl with him to look after his house in my absence, and who I may venture to say is as pretty a housewife as any in the country.' Rhadamanthus smiled at the simplicity of the good woman, and ordered the keeper of Elysium to take her into his care. 'And you, fair lady,' says he, 'what have you been doing these five-and-thirty years?' 'I have been doing no hurt, I assure you, sir,' said she. 'That is well,' says he: 'but what good have you been doing?' The lady was in great confusion at this question; and not knowing what to answer, the two keepers leaped out to seize her at the same time: the one took her by the hand to convey her to Elysium, the other caught hold of her to carry her away to Erebus. But Rhadamanthus, observing an ingenuous modesty in her countenance and behaviour, bid them both let her loose, and set her aside for a re-examination when he was more at leisure. An old woman, of a proud and sour look, presented herself next at the bar; and being asked what she had been doing? 'Truly,' says she, 'I lived threescore and ten years in a very wicked world, and was so angry at the behaviour of a parcel of young flirts, that I passed most of my last years in condemning the follies of the times; I was every day blaming the silly conduct of people about me, in order to deter those I conversed with from falling into the like errors and miscarriages.' 'Very well,' says Rhadamanthus; 'but did you keep the same watchful eye over your own actions?' 'Why truly,' says she, 'I was so taken up with publishing the faults of others, that I had no time to consider my own.' 'Madam,' says Rhadamanthus, 'be pleased to file off to the left, and

and make room for the venerable matron that stands behind you. 'Old gentlewoman,' says he, 'I think you are fourscore? You have heard the question, what have you been doing so long in the world?' 'Ah, sir!' says she, 'I have been doing what I should not have done; but I had made a firm resolution to have changed my life, if I had not been snatched off by an untimely end.' 'Madam,' says he, 'you will please to follow your leader;' and spying another of the same age, interrogated her in the same form. To which the matron replied, 'I have been the wife of a husband who was as dear to me in his old age as in his youth. I have been a mother, and very happy in my children, whom I endeavoured to bring up in every thing that is good. My eldest son is blest by the poor, and beloved by every one that knows him. I lived within my own family, and left it much more wealthy than I found it.' Rhadamanthus, who knew the value of the old lady, smiled upon her in such a manner, that the keeper of Elysium, who knew his office, reached out his hand to her. He no sooner touched her but her wrinkles vanished, her eyes sparkled, her cheeks glowed with blushes, and she appeared in full bloom and beauty. A young woman observing that this officer, who conducted the happy to Elysium, was so great a beautifier, longed to be in his hands; so that, pressing through the crowd, she was the next that appeared at the bar. And being asked what she had been doing the five-and-twenty years that she had passed in the world, 'I have endeavoured,' says she, 'ever since I came to years of discretion, to make myself lovely and gain admirers. In order to it, I passed my time in bottling up may-dew, inventing white-

white-washes, mixing colours, cutting out patches, consulting my glass, suiting my complexion, tearing off my tucker, sinking my stays.'—Rhadamanthus, without hearing her out, gave the sign to take her off. Upon the approach of the keeper of Erebus her colour faded, her face was puckered up with wrinkles, and her whole person lost in deformity.

I was then surprised with a distant sound of a whole troop of females that came forward laughing, singing, and dancing. I was very desirous to know the reception they would meet with, and withal was very apprehensive that Rhadamanthus would spoil their mirth: but at their nearer approach the noise grew so very great that it awakened me.

I lay some time, reflecting in myself on the oddness of this dream, and could not forbear asking my own heart, what I was doing? I answered myself, that I was writing Guardians. If my readers make as good a use of this work as I design they should, I hope it will never be imputed to me as a work that is vain and unprofitable.

I shall conclude this paper with recommending to them the same short self-examination. If every one of them frequently lays his hand upon his heart, and considers what he is doing, it will check him in all the idle, or, what is worse, the vicious moments of life, lift up his mind when it is running on in a series of indifferent actions, and encourage him when he is engaged in those which are virtuous and laudable. In a word, it will very much alleviate that guilt which the best of men have reason to acknowledge in their daily confessions, of 'leaving undone those things which they ought to have done, and of doing those things which they ought not to have done.'

STORY. No. 159.

SIR,

HAVING read over your paper of Tuesday last, in which you recommend the pursuits of wisdom and knowledge to those of the fair sex who have much time lying upon their hands, and among other motives make use of this, That several women, thus accomplished, have raised themselves by it to considerable posts of honour and fortune: I shall beg leave to give you an instance of this kind, which many now living can testify the truth of, and which I can assure you is matter of fact.

About twelve years ago I was familiarly acquainted with a gentleman, who was in a post that brought him a yearly revenue sufficient to live very handsomely upon. He had a wife, and no child but a daughter, whom he bred up, as I thought, too high for one that could expect no other fortune than such a one as her father could raise out of the income of his place; which, as they managed it, was scarce sufficient for their ordinary expenses. Miss Betty had always the best sort of clothes, and was hardly allowed to keep company but with those above her rank; so that it was no wonder she grew proud and haughty towards those she looked upon as her inferiors. There lived by them a barber who had a daughter about miss's age, that could speak French, had read several books at her leisure hours, and was a perfect mistress of her needle and in all kinds of female manufacture. She was at the same time a pretty, modest, witty girl. She was hired to come to miss an hour or two every *day*, to talk French with her and teach her to work: but

but miss always treated her with great contempt; and, when Molly gave her any advice, rejected it with scorn.

About the same time several young fellows made their addresses to miss Betty, who had indeed a great deal of wit and beauty, had they not been infected with so much vanity and self-conceit. Among the rest was a plain sober young man, who loved her almost to distraction. His passion was the common talk of the neighbourhood, who used to be often discoursing of Mr. T——'s angel, for that was the name he always gave her in ordinary conversation. As his circumstances were very indifferent, he being a younger brother, Mrs. Betty rejected him with disdain; insomuch that the young man, as is usual among those who are crossed in love, put himself aboard the fleet, with a resolution to seek his fortune and forget his mistress. This was very happy for him; for in a very few years, being concerned in several captures, he brought home with him an estate of about twelve thousand pounds.

Mean while days and years went on, miss lived high and learnt but little, most of her time being employed in reading plays and practising to dance, in which she arrived at great perfection: when of a sudden, at a change of ministry, her father lost his place, and was forced to leave London, where he could no longer live upon the foot he had formerly done. Not many years after I was told the poor gentleman was dead, and had left his widow and daughter in a very desolate condition: but I could not learn where to find them, though I made what inquiry I could: and I must own, I immediately suspected

cruelty of his mistress. As I was recounting to him at large these several particulars, I observed that he covered his face with his hand, and that his breast heaved as though it would have bursted: which I took at first to have been a fit of laughter; but upon lifting up his head I saw his eyes all red with weeping. He forced a smile at the end of my story, and we parted.

About a fortnight after I received from him the following letter:

'Dear Sir,

'I am infinitely obliged to you for bringing me news of my angel. I have since married her, and think the low circumstances she was reduced to a piece of good luck to both of us, since it has quite removed that little pride and vanity, which was the only part of her character that I disliked, and given me an opportunity of showing her the constant and sincere affection which I professed to her in the time of her prosperity.

'Yours, R. T.'

THE BARMECIDE. No. 162.

I KNOW nothing so effectual to raise a man's fortune as complaisance, which recommends more to the favour of the great, than wit, knowledge, or any other talent whatsoever. I find this consideration very prettily illustrated by a little wild Arabian tale, which I shall here abridge for the sake of my reader, after having warned him, that I do not recommend to him such

such an impertinent or vicious complaisance as is not consistent with honour and integrity.

'Schacabac being reduced to great poverty, and having eaten nothing for two days together, made a visit to a noble barmecide in Persia, who was very hospitable, but withal a great humourist. The barmecide was sitting at his table, that seemed ready covered for an entertainment. Upon hearing Schacabac's complaint, he desired him to sit down and fall on. He then gave him an empty plate, and asked him how he liked his rice-soup. Schacabac, who was a man of wit, and resolved to comply with the barmecide in all his humours, told him it was admirable, and at the same time, in imitation of the other, lifted up the empty spoon to his mouth with great pleasure. The barmecide then asked him if he ever saw whiter bread? Schacabac, who saw neither bread nor meat, 'If I did not like it, you may be sure,' said he, 'I should not eat so heartily of it.' 'You oblige me mightily,' replied the barmecide: 'pray let me help you to this leg of a goose.' Schacabac reached out his plate, and received nothing on it with great cheerfulness. As he was eating very heartily on this imaginary goose, and crying up the sauce to the skies, the barmecide desired him to keep a corner of his stomach for a roasted lamb fed with pistachio-nuts: and after having called for it, as though it had really been served up, 'Here is a dish,' says he, 'that you will see at nobody's table but my own.' Schacabac was wonderfully delighted with the taste of it; 'which is like nothing,' says he, 'I ever ate before.' Several other nice dishes were served up in idea; which both of them commended, and feasted on after the same

Another Phœbus gilds those happy skies,
And other stars, with purer flames, arise.
There chaste adorers shall their praises join,
And with the choicest gifts enrich your shrine.
The blissful climes no change of ages knew,
The golden first began, and still is new.
That golden age your world a while could boast,
But here it flourish'd, and was never lost.
Perpetual zephyrs breathe through fragrant bow'rs;
And painted meads smile with unbidden flow'rs:
Flow'rs of immortal bloom and various hue;
No rival sweets in your own Enna grew.
In the recess of a cool sylvan glade
A monarch tree projects no vulgar shade.
Encumber'd with their wealth, the branches bend,
And golden apples to your reach descend.
Spare not the fruit, but pluck the blooming ore,
The yellow harvest will increase the more.
But I too long on trifling themes explain,
Nor speak th' unbounded glories of your reign.
Whole nature owns your power: whate'er have birth
And live, and move o'er all the face of earth;
Or in old ocean's mighty caverns sleep,
Or sportive roll along the foamy deep;
Or on stiff pinions airy journeys take,
Or cut the floating stream or stagnant lake;
In vain they labour to preserve their breath,
And soon fall victims to your subject, death.
Unnumber'd triumphs swift to you he brings,
Hail! goddess of all sublunary things!
Empires, that sink above, here rise again,
And worlds unpeopled crowd th'Elysian plain.
The rich, the poor, the monarch, and the slave,
Know no superior honours in the grave.
Proud tyrants once, and laurell'd chiefs shall come,
And kneel, and trembling wait from you their doom.

The impious, forc'd, shall then their crimes disclose,
And see past pleasures teem with future woes;
Deplore in darkness your impartial sway,
While spotless souls enjoy the fields of day.
When ripe for second birth, the dead shall stand
In shiv'ring throngs on the Lethean strand,
That shade whom you approve shall first be brought
To quaff oblivion in the pleasing draught.
Whose thread of life, just spun, you would renew,
But nod, and Clotho shall re-wind the clue.
Let no distrust of pow'r your joys abate,
Speak what you wish, and what you speak is fate.
The ravisher thus sooth'd the weeping fair,
And check'd the fury of his steeds with care:
Possest of beauty's charms, he calmly rode,
And love first soften'd the relentless god.

THE PHILOSOPHER'S STONE. No. 166.

CHARITY is a virtue of the heart, and not of the hands, says an old writer. Gifts and alms are the expressions, not the essence, of this virtue. A man may bestow great sums on the poor and indigent without being charitable, and may be charitable when he is not able to bestow any thing. Charity is therefore a habit of good will, or benevolence, in the soul, which disposes us to the love, assistance, and relief of mankind, especially of those who stand in need of it. The poor man who has this excellent frame of mind, is no less entitled to the reward of this virtue than the man who founds a college. For my own part, I am charitable to an extravagance this way. I never saw an indigent person in my life, without reaching out to him some of this imaginary relief.

I cannot but sympathize with every one I meet that is in affliction; and if my abilities were equal to my wishes, there should be neither pain nor poverty in the world.

To give my reader a right notion of myself in this particular, I shall present him with the secret history of one of the most remarkable parts of my life.

I was once engaged in search of the philosopher's stone. It is frequently observed of men who have been busied in this pursuit, that though they have failed in their principal design, they have however made such discoveries in their way to it, as have sufficiently recompensed their inquiries. In the same manner, though I cannot boast of my success in that affair, I do not repent of my engaging in it, because it produced in my mind such an habitual exercise of charity, as made it much better than perhaps it would have been, had I never been lost in so pleasing a delusion.

As I did not question but I should soon have a new Indies in my possession, I was perpetually taken up in considering how to turn it to the benefit of mankind. In order to it, I employed a whole day in walking about this great city, to find out proper places for the erection of hospitals. I had likewise entertained that project, which has since succeeded in another place, of building churches at the court end of the town,—with this only difference, that instead of fifty I intended to have built a hundred, and to have seen them all finished in less than one year.

I had with great pains and application got together a list of all the French protestants; and, by the best accounts I could come at, had calculated the value of all

all those estates and effects which every one of them had left in his own country for the sake of his religion, being fully determined to make it up to him, and return some of them the double of what they had lost.

As I was one day in my laboratory, my operator, who was to fill my coffers for me, and used to foot it from the other end of the town every morning, complained of a sprain in his leg, that he had met with over against St. Clement's church. This so affected me, that as a standing mark of my gratitude to him, and out of compassion to the rest of my fellow-citizens, I resolved to new-pave every street within the liberties, and entered a memorandum in my pocket-book accordingly. About the same time I entertained some thoughts of mending all the highways on this side the Tweed, and of making all the rivers in England navigable.

But the project I had most at heart was the settling upon every man in Great Britain three pounds a year (in which sum may be comprised, according to sir William Pettit's observations, all the necessities of life), leaving to them whatever else they could get by their own industry to lay out on superfluities.

I was above a week debating in myself what I should do in the matter of impropriations; but at length came to a resolution to buy them all up, and restore them to the church.

As I was one day walking near St. Paul's I took some time to survey that structure; and not being entirely satisfied with it, though I could not tell why, I had some thoughts of pulling it down, and building it up anew at my own expense.

For my own part, as I have no pride in me, I intended

tended to take up with a coach and six, half a dozen footmen, and live like a private gentleman.

It happened about this time that public matters looked very gloomy, taxes came hard, the war went on heavily, people complained of the great burthens that were laid upon them: this made me resolve to set aside one morning, to consider seriously the state of the nation. I was the more ready to enter on it, because I was obliged, whether I would or no, to sit at home in my morning gown, having, after a most incredible expense, pawned a new suit of clothes, and a full-bottomed wig, for a sum of money, which my operator assured me was the last he should want to bring all our matters to bear. After having considered many projects, I at length resolved to beat the common enemy at his own weapons; and laid a scheme which would have blown him up in a quarter of a year had things succeeded to my wishes. As I was in this golden dream, somebody knocked at my door. I opened it, and found it was a messenger that brought me a letter from the laboratory. The fellow looked so miserably poor, that I was resolved to make his fortune before he delivered his message: but seeing he brought a letter from my operator, I concluded I was bound to it in honour, as much as a prince is to give a reward to one that brings him the first news of a victory. I knew this was the long-expected hour of projection, and which I had waited for, with great impatience, above half a year before. In short, I broke open my letter in a transport of joy, and found it as follows:

'Sir,

'After having got out of you every thing you can *conveniently* spare, I scorn to trespass upon your ge-

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nerous nature, and therefore must ingenuously confess to you, that I know no more of the philosopher's stone than you do. I shall only tell you for your comfort, that I never yet could bubble a blockhead out of his money. They must be men of wit and parts who are for my purpose. This made me apply myself to a person of your wealth and ingenuity. How I have succeeded you yourself can best tell.

'Your humble servant to command,

'THOMAS WHITE.'

'I have locked up the laboratory, and laid the key under the door.'

I was very much shocked at the unworthy treatment of this man, and not a little mortified at my disappointment, though not so much for what I myself as what the public suffered by it. I think, however, I ought to let the world know what I designed for them, and hope that such of my readers who find they had a share in my good intentions, will accept of the will for the deed.

ABDALLAH AND BALSORA. No. 167.

THE following story is lately translated out of an Arabian manuscript, which I think has very much the turn of an oriental tale; and, as it has never before been printed, I question not but it will be highly acceptable to my reader.

The name of Helim is still famous through all the eastern parts of the world. He is called among the Persians,

Persians, even to this day, Helim the great physician. He was acquainted with all the powers of simples, understood all the influences of the stars, and knew the secrets that were engraved on the seal of Solomon the son of David. Helim was also governor of the black palace, and chief of the physicians to Alnareschin the great king of Persia.

Alnareschin was the most dreadful tyrant that ever reigned in this country. He was of a fearful, suspicious, and cruel nature, having put to death upon very slight jealousies and surmises five-and-thirty of his queens, and above twenty sons whom he suspected to have conspired against his life. Being at length wearied with the exercise of so many cruelties in his own family, and fearing lest the whole race of caliphs should be entirely lost, he one day sent for Helim, and spoke to him after this manner: 'Helim', said he, 'I have long admired thy great wisdom, and retired way of living. I shall now show thee the entire confidence which I place in thee. I have only two sons remaining, who are as yet but infants. It is my design that thou take them home with thee, and educate them as thy own. Train them up in the humble unambitious pursuits of knowledge. By this means shall the line of caliphs be preserved, and my children succeed after me, without aspiring to my throne whilst I am yet alive.' 'The words of my lord the king shall be obeyed,' said Helim: after which he bowed, and went out of the king's presence. He then received the children into his own house, and from that time bred them up with him in the studies of knowledge and virtue. The young princes loved and respected Helim as their father, and made such improvements

improvements under him, that by the age of one-and-twenty they were instructed in all the learning of the east. The name of the eldest was Ibrahim, and of the youngest Abdallah. They lived together in such a perfect friendship, that to this day it is said of intimate friends, that they live together like Ibrahim and Abdallah. Helim had an only child, who was a girl of a fine soul, and a most beautiful person. Her father omitted nothing in her education that might make her the most accomplished woman of her age. As the young princes were in a manner excluded from the rest of the world, they frequently conversed with this lovely virgin, who had been brought up by her father in the same course of knowledge and of virtue. Abdallah, whose mind was of a softer turn than that of his brother, grew by degrees so enamoured of her conversation, that he did not think he lived when he was not in company with his beloved Balsora, for that was the name of the maid. The fame of her beauty was so great, that at length it came to the ears of the king, who, pretending to visit the young princes his sons, demanded of Helim the sight of Balsora his fair daughter. The king was so enflamed with her beauty and behaviour, that he sent for Helim the next morning, and told him it was now his design to recompense him for all his faithful services; and that, in order to it, he intended to make his daughter queen of Persia. Helim, who knew very well the fate of all those unhappy women who had been thus advanced, and could not but be privy to the secret love which Abdallah bore his daughter, 'Far be it,' says he, 'from the king of Persia to contaminate the blood of the caliphs, and

join himself in marriage with the daughter of his physician!' The king, however, was so impatient for such a bride, that, without hearing any excuses, he immediately ordered Balsora to be sent for into his presence, keeping the father with him, in order to make her sensible of the honour which he designed her. Balsora, who was too modest and humble to think her beauty had made such an impression on the king, was a few moments after brought into his presence as he had commanded.

She appeared in the king's eye as one of the virgins of paradise. But upon hearing the honour which he intended her, she fainted away, and fell down as dead at his feet. Helim wept, and, after having recovered her out of the trance into which she was fallen, represented to the king, that so unexpected an honour was too great to have been communicated to her all at once; but that, if he pleased, he would himself prepare her for it. The king bid him take his own way, and dismissed him. Balsora was conveyed again to her father's house, where the thoughts of Abdallah renewed her affliction every moment; in so much that at length she fell into a raging fever. The king was informed of her condition by those that saw her. Helim, finding no other means of extricating her from the difficulties she was in, after having composed her mind, and made her acquainted with his intentions, gave her a certain potion, which he knew would lay her asleep for many hours; and afterwards, in all the seeming distress of a disconsolate father, informed the king she was dead. The king, who never let any sentiments of humanity come too near his heart, did not much trouble himself about the matter: however,

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for his own reputation, he told the father, that since it was known through the empire that Balsora died at a time when he designed her for his bride, it was his intention that she should be honoured as such after her death, that her body should be laid in the black palace among those of his deceased queens.

In the mean time Abdallah, who had heard of the king's design, was not less afflicted than his beloved Balsora. As for the several circumstances of his distress, as also how the king was informed of an irrecoverable distemper into which he was fallen, they are to be found at length in the history of Helim. It shall suffice to acquaint the reader, that Helim, some days after the supposed death of his daughter, gave the prince a potion of the same nature with that which had laid asleep Balsora.

It is the custom among the Persians to convey in a private manner the bodies of all the royal family, a little after their death, into the black palace; which is the repository of all who are descended from the caliphs, or any way allied to them. The chief physician is always governor of the black palace, it being his office to embalm and preserve the holy family after they are dead, as well as to take care of them while they are yet living. The black palace is so called from the colour of the building, which is all of the finest polished black marble. There are always burning in it five thousand everlasting lamps. It has also a hundred folding doors of ebony, which are each of them watched day and night by a hundred negroes, who are to take care that nobody enters besides the governor.

Helim, after having conveyed the body of his daughter into this repository, and at the appointed

time received her out of the sleep into which she was fallen, took care some time after to bring that of Abdallah into the same place. Balsora watched over him till such time as the dose he had taken lost its effect. Abdallah was not acquainted with Helim's design when he gave him this sleepy potion. It is impossible to describe the surprise, the joy, the transport he was in at his first awaking. He fancied himself in the retirements of the blest, and that the spirit of his dear Balsora, who he thought was just gone before him, was the first who came to congratulate his arrival. She soon informed him of the place he was in, which, notwithstanding all its horrors, appeared to him more sweet than the bower of Mahomet, in the company of his Balsora.

Helim, who was supposed to be taken up in the embalming of the bodies, visited the place very frequently. His greatest perplexity was how to get the lovers out of it, the gates being watched in such a manner as I have before related. This consideration did not a little disturb the two interred lovers. At length Helim bethought himself, that the first day of the full-moon of the month Tizpa was near at hand. Now it is a received tradition among the Persians, that the souls of those of the royal family, who are in a state of bliss, do, on the first full-moon after their decease, pass through the eastern gate of the black palace, which is therefore called the gate of paradise, in order to take their flight for that happy place. Helim therefore, having made due preparation for this night, dressed each of the lovers in a robe of azure silk, wrought in the finest looms of Persia, with a long train of linen whiter than snow, that floated on the ground behind them. Upon Abdallah's head he

fixed

fixed a wreath of the greenest myrtle, and on Balsora's a garland of the freshest roses. Their garments were scented with the richest perfumes of Arabia. Having thus prepared every thing, the full-moon was no sooner up, and shining in all its brightness, but he privately opened the gate of paradise, and shut it after the same manner as soon as they had passed through it. The band of negroes, who were posted at a little distance from the gate, seeing two such beautiful apparitions, that showed themselves to advantage by the light of the full-moon, and being ravished with the odour that flowed from their garments, immediately concluded them to be the ghosts of the two persons lately deceased. They fell upon their faces as they passed through the midst of them, and continued prostrate on the earth till such time as they were out of sight. They reported the next day what they had seen: but this was looked upon, by the king himself, and most others, as the compliment that was usually paid to any of the deceased of his family. Helim had placed two of his own mules at about a mile's distance from the black temple, on the spot which they had agreed upon for their rendezvous. Here he met them, and conducted them to one of his own houses, which was situated on mount Khacan. The air on this mountain was so very healthful, that Helim had formerly transported the king thither, in order to recover him out of a long fit of sickness; which succeeded so well that the king made him a present of the whole mountain, with a beautiful house and gardens that were on the top of it. In this retirement lived Abdallah and Balsora. They were both so fraught with all kinds of knowledge, and possest with so constant and mutual

a passion for each other, that their solitude never lay heavy on them. Abdallah applied himself to those arts which were agreeable to his manner of living and the situation of the place; insomuch that in a few years he converted the whole mountain into a kind of garden, and covered every part of it with plantations or spots of flowers. Helim was too good a father to let him want any thing that might conduce to make his retirement pleasant.

In about ten years after their abode in this place the old king died, and was succeeded by his son Ibrahim, who, upon the supposed death of his brother, had been called to court, and entertained there as heir to the Persian empire. Though he was some years inconsolable for the death of his brother, Helim durst not trust him with the secret, which he knew would have fatal consequences, should it by any means come to the knowledge of the old king. Ibrahim was no sooner mounted to the throne, but Helim sought after a proper opportunity of making a discovery to him, which he knew would be very agreeable to so good-natured and generous a prince. It so happened, that before Helim found such an opportunity as he desired, the new king Ibrahim, having been separated from his company in a chace, and almost fainting with heat and thirst, saw himself at the foot of mount Khacan: he immediately ascended the hill, and coming to Helim's house demanded some refreshments. Helim was very luckily there at that time; and, after having set before the king the choicest of wines and fruits, finding him wonderfully pleased with so seasonable a treat, told him that the best part of his entertainment was to come; upon which he opened to him the whole

history

history of what had passed. The king was at once astonished and transported at so strange a relation; and seeing his brother enter the room with Balsora in his hand, he leaped off from the sofa on which he sat, and cried out 'It is he! It is my Abdallah!'—— Having said this, he fell upon his neck and wept. The whole company, for some time, remained silent, and shedding tears of joy. The king at length, after having kindly reproached Helim for depriving him so long of such a brother, embraced Balsora with the greatest tenderness, and told her that she should now be a queen indeed; for that he would immediately make his brother king of all the conquered nations on the other side the Tygris. He easily discovered in the eyes of our two lovers, that, instead of being transported with the offer, they preferred their present retirement to empire. At their request therefore he changed his intentions, and made them a present of all the open country as far as they could see from the top of mount Khacan. Abdallah, continuing to extend his former improvements, beautified this whole prospect with groves and fountains, gardens, and seats of pleasure, till it became the most delicious spot of ground within the empire, and is therefore called the Garden of Persia. This caliph, Ibrahim, after a long and happy reign, died without children, and was succeeded by Abdallah, a son of Abdallah and Balsora. This was that king Abdallah who afterwards fixed the imperial residence upon mount Khacan, which continues at this time to be the favourite palace of the Persian empire.

ON THE BEAUTIES OF THE CREATION. No. 169.

In fair weather, when my heart is cheered, and I feel that exaltation of spirits which results from light and warmth, joined with a beautiful prospect of nature, I regard myself as one placed by the hand of God in the midst of an ample theatre, in which the sun, moon and stars, the fruits also and vegetables of the earth, perpetually changing their positions or their aspects, exhibit an elegant entertainment to the understanding as well as to the eye.

Thunder and lightning, rain and hail, the painted bow, and the glaring comets, are decorations of this mighty theatre. And the sable hemisphere studded with spangles, the blue vault at noon, the glorious gildings and rich colours in the horizon, I look on as so many successive scenes.

When I consider things in this light, methinks it is a sort of impiety to have no attention to the course of nature, and the revolutions of the heavenly bodies. To be regardless of those phænomena that are placed within our view, on purpose to entertain our faculties, and display the wisdom and power of their creator, is an affront to providence, of the same kind (I hope it is not impious to make such a simile) as it would be to a good poet to sit out his play without minding the plot or beauties of it.

And yet how few are there who attend to the drama of nature, its artificial structure, and those admirable machines whereby the passions of a philosopher are gratefully agitated, and his soul affected with the sweet emotions of joy and surprise!

How many fox-hunters and rural squires are to be found

found in Great Britain, who are ignorant that they have all this while lived on a planet; that the sun is several thousand times bigger than the earth; and that there are other worlds within our view, greater and more glorious than our own! 'Ay, but,' says some illiterate fellow, 'I enjoy the world, and leave others to contemplate it.' 'Yes, you eat and drink, and run about upon it: that is, you enjoy it as a brute; but to enjoy it as a rational being is to know it, to be sensible of its greatness and beauty, to be delighted with its harmony, and by these reflections to obtain just sentiments of the almighty mind that framed it.'

The man who, unembarrassed with vulgar cares, leisurely attends to the flux of things in heaven and things on earth, and observes the laws by which they are governed, hath secured to himself an easy and convenient seat, where he beholds with pleasure all that passes on the stage of nature; while those about him are, some fast asleep, and others struggling for the highest places, or turning their eyes from the entertainment prepared by providence, to play at push-pin with one another.

Within this ample circumference of the world, the glorious lights that are hung on high, the meteors in the middle region, the various livery of the earth, and the profusion of good things that distinguish the seasons, yield a prospect which annihilates all human grandeur. But when we have seen frequent returns of the same things, when we have often viewed the heaven and the earth in all their various array, our attention flags and our admiration ceases. All the art and magnificence in nature could not make us pleased with the same entertainment presented a hundred years successively to our view.

I am

I am led into this way of thinking by a question started the other night, viz. Whether it were possible that a man should be weary of a fortunate and healthy course of life? My opinion was, that the bare repetition of the same objects, abstracted from all other inconveniencies, was sufficient to create in our minds a distaste of the world; and that the abhorrence old men have of death proceeds rather from a distrust of what may follow, than from the prospect of losing any present enjoyments. For (as an antient author somewhere expresses it), when a man has seen the vicissitudes of night and day, winter and summer, spring and autumn, the returning faces of the several parts of nature, what is there further to detain his fancy here below?

The spectacle indeed is glorious, and may bear viewing several times. But in a very few scenes of revolving years we feel a satiety of the same images; the mind grows impatient to see the curtain drawn and behold new scenes disclosed, and the imagination is in this life filled with a confused idea of the next.

Death, considered in this light, is no more than passing from one entertainment to another. If the present objects are grown tiresome and distasteful, it is in order to prepare our minds for a more exquisite relish of those which are fresh and new. If the good things we have hitherto enjoyed are transient, they will be succeeded by those which the inexhaustible power of the deity will supply to eternal ages. If the pleasures of our present state are blended with pain and uneasiness, our future will consist of sincere unmixed delights. Blessed hope! the thought whereof turns the very imperfections of our nature into occasions of comfort and joy.

But what consolation is left to the man who hath no

hope

hope or prospect of these things? View him in that part of life when the natural decay of his faculties concurs with the frequency of the same objects to make him weary of this world; when, like a man who hangs upon a precipice, his present situation is uneasy, and the moment that he quits his hold he is sure of sinking into hell or annihilation.

There is not any character so hateful as his who invents racks and tortures for mankind. The free-thinkers make it their business to introduce doubts, perplexities, and despair into the minds of men, and, according to the poet's rule, are most justly punished by their own schemes.

ON GARDENING. CATALOGUE OF EVERGREENS. No. 173.

I LATELY took a particular friend of mine to my house in the country, not without some apprehension that it could afford little entertainment to a man of his polite taste, particularly in architecture and gardening, who had so long been conversant with all that is beautiful and great in either. But it was a pleasant surprise to me to hear him often declare, he had found in my retirement that beauty which he always thought wanting in the most celebrated seats, or if you will villas, of the nation. This he described to me in those verses with which Martial begins one of his epigrams:

Baiana nostri villa, Basse, Faustini,
Non otiosis ordinata myrtetis,
Viduaque platano, tonsilique buxeto,
Ingrata lati spatia detinet campi,
Sed rure vero, barbaroque *lætatur.* Lib. iii. 49.

There

There is certainly something in the amiable simplicity of unadorned nature, that spreads over the mind a more noble sort of tranquillity, and a loftier sensation of pleasure, than can be raised from the nicer scenes of art.

This was the taste of the antients in their gardens, as we may discover from the descriptions which are extant of them. The two most celebrated wits of the world have each of them left us a particular picture of a garden; wherein those great masters, being wholly unconfined, and painting at pleasure, may be thought to have given a full idea of what they esteemed most excellent in this way. These (one may observe) consist entirely of the useful part of horticulture, fruit-trees, herbs, water, &c. The pieces I am speaking of are Virgil's account of the garden of the old Corycian, and Homer's of that of Alcinoüs. The first of these is already known to the English reader, by the excellent versions of Mr. Dryden and Mr. Addison. The other, having never been attempted in our language with any elegance, and being the most beautiful plan of this sort that can be imagined, I shall here present the reader with a translation of it.

The Gardens of Alcinous, from Homer's Odyss. 7.

Close to the gates a spacious garden lies,
From storms defended and inclement skies:
Four acres was th' allotted space of ground,
Fenc'd with a green enclosure all around.
Tall thriving trees confess'd the fruitful mould;
The redd'ning apple ripens here to gold;
Here the blue fig with luscious juice o'erflows,
With deeper red the full pomegranate glows;

The branch here bends beneath the weighty pear,
And verdant olives flourish round the year.
The balmy spirit of the western gale
Eternal breathes on fruits untaught to fail;
Each dropping pear a following pear supplies,
On apples apples, figs on figs arise;
The same mild season gives the blooms to blow,
The buds to harden, and the fruits to grow.

Here order'd vines in equal ranks appear,
With all th' united labours of the year.
Some to unload the fertile branches run,
Some dry the black'ning clusters in the sun:
Others to tread the liquid harvest join,
The groaning presses foam with floods of wine.
Here are the vines in early flow'r descry'd,
Here grapes discolour'd on the sunny side,
And there in autumn's richest purple dy'd.

Beds of all various herbs, for ever green,
In beauteous order terminate the scene.

Two plenteous fountains the whole prospect crown'd;
This thro' the gardens leads its streams around,
Visits each plant, and waters all the ground;
While that in pipes beneath the palace flows,
And thence its current on the town bestows;
To various use their various streams they bring,
The people one, and one supplies the king.

Sir William Temple has remarked that this description contains all the justest rules and provisions which can go toward composing the best gardens. Its extent was four acres, which in those times of simplicity was looked upon as a large one, even for a prince: it was inclosed

inclosed all round for defence; and for conveniency joined close to the gates of the palace.

He mentions next the trees, which were standards, and suffered to grow to their full height. The fine description of the fruits that never failed, and the eternal zephyrs, is only a more noble and poetical way of expressing the continual succession of one fruit after another throughout the year.

The vineyard seems to have been a plantation distinct from the garden; as also the beds of greens mentioned afterwards at the extremity of the inclosure, in the nature and usual place of our kitchen gardens.

The two fountains are disposed very remarkably. They rose within the inclosure, and were brought by conduits or ducts, one of them to water all parts of the gardens, and the other underneath the palace into the town, for the service of the public.

How contrary to this simplicity is the modern practice of gardening! We seem to make it our study to recede from nature, not only in the various tonsure of greens into the most regular and formal shapes, but even in monstrous attempts beyond the reach of the art itself: we run into sculpture, and are yet better pleased to have our trees in the most awkward figures of men and animals, than in the most regular of their own.

Hinc & nexilibus videas e frondibus hortos,
Implexos late muros, & mœnia circum
Porrigere, & latas e ramis surgere turres;
Deflexam & myrtum in puppes, atque ærea rostra:
In luxisque undare fretum, atque e rore rudentes.
Parte alia frondere suis tentoria castris;
Scutaque spiculaque et jaculantia citria vallos.

I believe

I believe it is no wrong observation, that persons of genius, who are most capable of art, are always most fond of nature, as such are chiefly sensible that all art consists in the imitation and study of nature. On the contrary, people of the common level of understanding are principally delighted with the little niceties and fantastical operations of art, and constantly think that finest which is least natural. A citizen is no sooner proprietor of a couple of yews, but he entertains thoughts of erecting them into giants, like those of Guildhall. I know an eminent cook who beautified his country-seat with a coronation dinner in greens, where you see the champion flourishing on horseback at one end of the table, and the queen in perpetual youth at the other.

For the benefit of all my loving countrymen of this curious taste, I shall here publish a catalogue of greens to be disposed of by an eminent town-gardener who has lately applied to me upon this head. He represents, that for the advancement of a politer sort of ornament in the villas and gardens adjacent to this great city, and in order to distinguish those places from the mere barbarous countries of gross nature, the world stands much in need of a virtuoso gardener who has a turn to sculpture, and is thereby capable of improving upon the antients of his profession in the imagery of evergreens. My correspondent is arrived to such perfection, that he cuts family pieces of men, women or children. Any ladies that please may have their own effigies in myrtle, or their husbands' in hornbeam. He is a puritan wag, and never fails, when he shows his garden, to repeat that passage in the Psalms, 'Thy wife shall be as the fruitful vine, and thy children

as

as olive branches round thy table.' I shall proceed to his catalogue, as he sent it for my recommendation.

Adam and Eve in yew; Adam a little shattered by the fall of the tree of knowledge in the great storm: Eve and the serpent very flourishing.

The tower of Babel, not yet finished.

St. George in box: his arm scarce long enough, but will be in a condition to stick the dragon by next April.

A green dragon of the same, with a tail of ground-ivy for the present.

N. B. These two not to be sold separately.

Edward the black prince in cypress.

A laurustine bear in blossom, with a juniper hunter in berries.

A pair of giants, stunted, to be sold cheap.

A queen Elizabeth in phillyrea, a little inclining to the green-sickness, but of full growth.

Another queen Elizabeth in myrtle, which was very forward, but miscarried by being too near a savine.

An old maid of honour in wormwood.

A topping Ben Jonson in laurel.

Divers eminent modern poets in bays, somewhat blighted, to be disposed of a pennyworth.

A quick-set hog shot up into a porcupine, by its being forgot a week in rainy weather.

A lavender pig with sage growing in his belly.

Noah's ark in holly, standing on the mount; the ribs a little damaged for want of water.

SELECTIONS

FROM

THE FREE-HOLDER.

PRESTON HERO. No. 3.

EVERY one knows that it is usual for a French officer, who can write and read, to set down all the occurrences of a campaign in which he pretends to have been personally concerned; and to publish them under the title of his memoirs, when most of his fellow-soldiers are dead that might have contradicted any of his matters of fact. Many a gallant young fellow has been killed in battle before he came to the third page of his secret history; when several, who have taken more care of their persons, have lived to fill a whole volume with their military performances, and to astonish the world with such instances of their bravery as had escaped the notice of every body else. One of our late Preston heroes had, it seems, resolved upon this method of doing himself justice: and, had he not been nipped in the bud, might have made a very formidable figure in his own works among posterity. A friend of mine, who had the pillage of his pockets, has made me a present of the following memoirs, which he desires me to accept as a part of the spoils of the

rebels. I have omitted the introduction, as more proper for the inspection of a secretary of state; and shall only set down so much of the memoirs as seem to be a faithful narrative of that wonderful expedition, which drew upon it the eyes of all Europe.

'HAVING thus concerted measures for arising, we had a general meeting over a bowl of punch. It was here proposed by one of the wisest among us, to draw up a manifesto, setting forth the grounds and motives of our taking arms: for, as he observed, there had never yet been an insurrection in England where the leaders had not thought themselves obliged to give some reasons for it. To this end we laid our heads together, to consider what grievances the nation had suffered under the reign of king George. After having spent some hours upon this subject, without being able to discover any, we unanimously agreed to rebel first, and to find out reasons for it afterwards. It was indeed easy to guess at several grievances of a private nature, which influenced particular persons. One of us had spent his fortune; another was a younger brother; a third had the incumbrance of a father upon his estate. But that which principally disposed us in favour of the chevalier was, that most of the company had been obliged to take the abjuration oath against their will. Being at length thoroughly inflamed with zeal and punch, we resolved to take horse the next morning; which we did accordingly, having been joined by a considerable reinforcement of Roman catholics, whom we could rely upon, as knowing them to be the best tories in the nation, and avowed enemies to presbyterianism. We were likewise joined by a very useful associate, who was a fidler by profession, and brought in with him

him a body of lusty young fellows, whom he had tweedled into the service. About the third day of our march I was made a colonel; though, I must need say, I gained my commission by my horse's virtues, not my own; having leapt over a six-bar gate at the head of the cavalry. My general, who is a discerning man, hereupon gave me a regiment, telling me, 'he did not question but I would do the like when I came to the enemy's palisadoes.' We pursued our march with much intrepidity through two or three open towns, to the great terror of the market-people, and the miscarriage of half a dozen women. Notwithstanding the magistracy was generally against us, we could discover many friends among our spectators; particularly in two or three balconies, which were filled with females. After these signal successes in the north of England, it was thought advisable by our general to proceed towards our Scotch confederates. During our first day's march I amused myself with considering what post I should accept of under James the third, when we had put him in possession of the British dominions. Being a great lover of country sports, I absolutely determined not to be a minister of state, nor to be fobbed off with a garter; until at length, passing by a noble country seat which belongs to a whig, I resolved to beg it; and pleased myself the remainder of the day with several alterations I intended to make in it. For, though the situation was very delightful, I neither liked the front of the house nor the avenues that led to it. We were indeed so confident of success, that I found most of my fellow-soldiers were taken up with imaginations of the same nature. There had like to have been a duel between two of our

subalterns upon a dispute which of them should be governor of Portsmouth. A popish priest about the same time gave great offence to a Northumberland squire, whom he threatened to excommunicate if he did not give up to him the church-lands, which his family had usurped ever since the Reformation. In short, every man had cut out a place for himself in his own thoughts; so that I could reckon up in our little army two or three lord-treasurers, half a dozen secretaries of state, and at least a score of lords justices in eyre for each side of Trent. We pursued our march through several villages, which we drank dry, making proclamation at our entrance, in the name of James the third, against all concealments of ale or brandy. Being very much fatigued with the action of a whole week, it was agreed to rest on Sunday; when we heard a most excellent sermon. Our chaplain insisted principally upon two heads. Under the first he proved to us, that the breach of public oaths is no perjury; and, under the second, expounded to us the nature of non-resistance, which might be interpreted from the Hebrew, to signify either loyalty or rebellion, according as the sovereign bestowed his favours and preferments. He concluded with exhorting us, in a most pathetic manner, to purge the land by wholesome severities, and to propagate sound principles by fire and sword. We set forward the next day towards our friends at Kelso; and by the way had like to have lost our general and some of our most active officers. For a fox unluckily crossing the road drew off a considerable detachment, who clapped spurs to their horses, and pursued him with whoops and halloos until we had lost sight of them. A covey of partridges springing

springing in our front put our infantry in disorder on the same day. It was not long after this that we were joined by our friends from the other side of the Frith. Upon the junction of the two corps, our spies brought us word, that they discovered a great cloud of dust at some distance; upon which, we sent out a party to reconnoitre. They returned to us with intelligence, that the dust was raised by a great drove of black cattle. This news was not a little welcome to us, the army of both nations being very hungry. We quickly formed ourselves, and received orders for the attack, with positive instructions to give no quarter. Every thing was executed with so much good order, that we made a very plentiful supper. We had, three days after, the same success against a flock of sheep, which we were forced to eat with great precipitation, having received advice of general Carpenter's march as we were at dinner. Upon this alarm we made incredible stretches towards the south, with a design to gain the fastnesses of Preston. We did little remarkable in our way, except setting fire to a few houses, and frightening an old woman into fits. We had now got a long day's march of the enemy; and meeting with a considerable refreshment of October, all the officers assembled over it, among whom were several popish lords and gentlemen, who toasted many loyal healths and confusions, and wept very plentifully for the danger of the church. We sat until midnight, and at our parting resolved to give the enemy battle; but the next morning changed our resolutions, and prosecuted our march with indefatigable speed. We were no sooner arrived upon the frontiers of Cumberland, but we saw a great body of militia drawn up in array against us. Orders were

given to halt; and a council of war was immediately called, wherein we agreed, with that great unanimity which was so remarkable among us on these occasions, to make a retreat. But before we could give the word, the train-bands, taking advantage of our delay, fled first. We arrived at Preston without any memorable adventure; where, after having formed many barricades, and prepared for a vigorous resistance, upon the approach of the king's troops under general Wills, who was used to the outlandish way of making war, we th nk it high time to put in practice that passive obedience, in which our party so much glories, and which I would advise them to stick to for the future.'

Such was the end of this rebellion; which, in all probability, will not only tend to the safety of our constitution, but the preservation of the game.

FOX-HUNTER. No. 22.

For the honour of his majesty, and the safety of his government, we cannot but observe, that those who have appeared the greatest enemies to both are of that rank of men who are commonly distinguished by the title of fox-hunters. As several of these have had no part of their education in cities, camps, or courts, it is doubtful whether they are of greater ornament or use to the nation in which they live. It would be an everlasting reproach to politics, should such men be able to overturn an establishment which has been formed by the wisest laws, and is supported by the ablest heads. The wrong notions and prejudices which cleave to

many

many of these country-gentlemen, who have always lived out of the way of being better informed, are not easy to be conceived by a person who has never conversed with them.

That I may give my readers an image of these rural statesmen, I shall, without further preface, set down an account of a discourse I chanced to have with one of them some time ago. I was travelling towards one of the remotest parts of England, when about three o'clock in the afternoon, seeing a country gentleman trotting before me with a spaniel by his horse's side, I made up to him. Our conversation opened, as usual, upon the weather; in which we were very unanimous, having both agreed that it was too dry for the season of the year. My fellow-traveller, upon this, observed to me, there had been no good weather since the Revolution. I was a little startled at so extraordinary a remark, but would not interrupt him till he proceeded to tell me of the fine weather they used to have in king Charles the second's reign. I only answered, that I did not see how the badness of the weather could be the king's fault; and, without waiting for his reply, asked him, whose house it was we saw upon a rising ground at a little distance from us. He told me it belonged to an old fanatical cur, Mr. Such-a-one. 'You must have heard of him,' says he, 'he is one of the rump.' I knew the gentleman's character upon hearing his name, but assured him, that to my knowledge he was a good churchman. 'Ay!' says he with a kind of surprise, 'we are told in the country, that he spoke twice in the queen's time against taking off the duties upon French claret.' This naturally led us into the proceedings of late parliaments; upon which occasion he

affirmed roundly, that there had not been one good law passed since king William's accession to the throne, except the act for preserving the game. I had a mind to see him out, and therefore did not care for contradicting him. 'Is it not hard,' says he, 'that honest gentlemen should be taken into custody of messengers to prevent them from acting according to their consciences? But,' says he, 'what can we expect when a parcel of factious sons of whores—' He was going on in a great passion, but chanced to miss his dog, who was amusing himself about a bush that grew at some distance behind us. We stood still until he had whistled him up; when he fell into a long panegyric upon his spaniel, who seemed indeed excellent in his kind: but I found the most remarkable adventure of his life was, that he had once like to have worried a dissenting teacher. The master could hardly sit on his horse for laughing, all the while he was giving me the particulars of this story, which I found had mightily endeared his dog to him, and, as he himself told me, had made him a great favourite among all the honest gentlemen of the country. We were at length diverted from this piece of mirth by a post-boy, who winding his horn at us, my companion gave him two or three curses, and left the way clear for him. 'I fancy,' said I, 'that post brings news from Scotland. I shall long to see the next gazette.' 'Sir,' says he, 'I make it a rule never to believe any of your printed news. We never see, sir, how things go, except now and then in Dyer's Letter, and I read that more for the style than the news. The man has a clever pen, it must be owned. But is it not strange that we should be making war upon church-of-England-men, with Dutch and Swiss soldiers, men of

anti-

antimonarchical principles? These foreigners will never be loved in England, sir; they have not that wit and good breeding that we have.' I must confess, I did not expect to hear my new acquaintance value himself upon these qualifications; but finding him such a critic upon foreigners, I asked him if he had ever travelled. He told me, he did not know what travelling was good for, but to teach a man to ride the great horse, to jabber French, and to talk against passive obedience: to which he added, that he scarce ever knew a traveller in his life who had not forsook his principles, and lost his hunting-seat. 'For my part,' says he, 'I and my father before me have always been for passive obedience, and shall be always for opposing a prince who makes use of ministers that are of another opinion. But where do you intend to inn to-night? (for we were now come in sight of the next town) I can help you to a very good landlord, if you will go along with me. He is a lusty jolly fellow, that lives well, at least three yards in the girth, and the best church-of-England-man upon the road.' I had the curiosity to see this high-church innkeeper, as well as to enjoy more of the conversation of my fellow-traveller, and therefore readily consented to set our horses together for that night. As we rode side by side through the town, I was let into the characters of all the principal inhabitants whom we met in our way. One was a dog, another a whelp, another a cur, and another the son of a bitch; under which several denominations were comprehended all that voted on the whig side in the last election of burgesses. As for those of his own party, he distinguished them by a nod of his head, and asking them how they did by their

christian

christian names. Upon our arrival at the inn, my companion fetched out the jolly landlord, who knew him by his whistle. Many endearments and private whispers passed between them; though it was easy to see, by the landlord's scratching his head, that things did not go to their wishes. The landlord had swelled his body to a prodigious size, and worked up his complexion to a standing crimson by his zeal for the prosperity of the church, which he expressed every hour of the day, as his customers dropped in, by repeated bumpers. He had not time to go to church himself, but, as my friend told me in my ear, had headed a mob at the pulling down of two or three meeting-houses. While supper was preparing he enlarged upon the happiness of the neighbouring shire; 'for,' says he, 'there is scarce a presbyterian in the whole county, except the bishop.' In short, I found by his discourse that he had learned a great deal of politics, but not one word of religion, from the parson of his parish; and, indeed, that he had scarce any other notion of religion, but that it consisted in hating presbyterians. I had a remarkable instance of his notions in this particular. Upon seeing a poor decrepit old woman pass under the window where he sat, he desired me to take notice of her; and afterwards informed me that she was generally reputed a witch by the country people, but that, for his part, he was apt to believe she was a presbyterian.

Supper was no sooner served in, than he took occasion, from a shoulder of mutton that lay before us, to cry up the plenty of England, which would be the happiest country in the world, provided we would live within ourselves. Upon which, he expatiated upon

the

the inconveniencies of trade, that carried from us the commodities of our country, and made a parcel of upstarts as rich as men of the most antient families of England. He then declared frankly, that he had always been against all treaties and alliances with foreigners. 'Our wooden walls,' says he, 'are our security, and we may bid defiance to the whole world, especially if they should attack us when the militia is out.' I ventured to reply, that I had as great an opinion of the English fleet as he had; but I could not see how they could be paid, and manned, and fitted out, unless we encouraged trade and navigation. He replied with some vehemence, that he would undertake to prove trade would be the ruin of the English nation. I would fain have put him upon it: but he contented himself with affirming it more eagerly; to which he added two or three curses upon the London merchants, not forgetting the directors of the bank. After supper he asked me if I was an admirer of punch, and immediately called for a sneaker. I took this occasion to insinuate the advantages of trade, by observing to him, that water was the only native of England that could be made use of on this occasion; but that the lemons, the brandy, the sugar, and the nutmeg, were all foreigners. This put him into some confusion; but the landlord, who overheard me, brought him off, by affirming, that for constant use there was no liquor like a cup of English water, provided it had malt enough in it. My squire laughed heartily at the conceit, and made the landlord sit down with us. We sat pretty late over our punch; and, amidst a great deal of improving discourse, drank the healths of several persons in the country, whom I had never heard

of,

of, that, they both assured me, were the ablest statesmen in the nation; and of some Londoners, whom they extolled to the skies for their wit, and who, I knew, passed in town for silly fellows. It being now midnight, and my friend perceiving by his almanac that the moon was up, he called for his horses, and took a sudden resolution to go to his house, which was at three miles distance from the town, after having bethought himself that he never slept well out of his own bed. He shook me very heartily by the hand at parting, and discovered a great air of satisfaction in his looks, that he had met with an opportunity of showing his parts, and left me a much wiser man than he found me.

MASQUERADE. No. 44.

As I was last Friday taking a walk in the Park, I saw a country gentleman at the side of Rosamond's pond, pulling a handful of oats out of his pocket, and with a great deal of pleasure gathering the ducks about him. Upon my coming to him, who should it be but my friend the Fox-hunter, whom I gave some account of in my twenty-second paper! I immediately joined him, and partook of his diversion, until he had not an oat left in his pocket. We then made the tour of the park together; when, after having entertained me with the description of a decoy pond that lay near his seat in the country, and of a meeting-house that was going to be rebuilt in a neighbouring market town, he gave me an account of some very odd adventures which he had met with that morning;

and which I shall lay together in a short and faithful history, as well as my memory will give me leave.

My friend, who has a natural aversion to London, would never have come up, had not he been subpœnaed to it, as he told me, in order to give his testimony for one of the rebels, whom he knew to be a very fair sportsman. Having travelled all night, to avoid the inconveniences of dust and heat, he arrived with his guide, a little after break of day, at Charing-cross; where, to his great surprise, he saw a running footman carried in a chair, followed by a waterman in the same kind of vehicle. He was wondering at the extravagance of their masters, that furnished them with such dresses and accommodations, when on a sudden he beheld a chimney-sweeper, conveyed after the same manner, with three footmen running before him. During his progress through the Strand, he met with several other figures no less wonderful and surprising. Seeing a great many in rich morning-gowns, he was amazed to find that persons of quality were up so early; and was no less astonished to see many lawyers in their bar-gowns, when he knew by his almanac that term was ended. As he was extremely puzzled and confounded in himself what all this could mean, a hackney-coach chancing to pass by him, four bats popped out their heads all at once; which very much frighted both him and his horse. My friend, who always takes care to cure his horse of such starting fits, spurred him up to the very side of the coach, to the no small diversion of the bats; who seeing him with his long whip, horse-hair periwig, jockey-belt, and coat without sleeves, fancied him to be one of the masqueraders on horseback, and

received

received him with a loud peal of laughter. His mind being full of idle stories, which are spread up and down the nation by the disaffected, he immediately concluded that all the persons he saw in these strange habits were foreigners, and conceived a great indignation against them for pretending to laugh at an English country gentleman. But he soon recovered out of his error, by hearing the voices of several of them, and particularly of a shepherdess quarrelling with her coachman, and threatening to break his bones, in very intelligible English, though with a masculine tone. His astonishment still increased upon him, to see a continued procession of harlequins, scaramouches, punchinelloes, and a thousand other merry dresses, by which people of quality distinguish their wit from that of the vulgar.

Being now advanced as far as Somerset-House, and observing it to be the great hive whence this swarm of chimæras issued forth from time to time, my friend took his station among a cluster of mob, who were making themselves merry with their betters. The first that came out was a very venerable matron, with a nose and chin that were within a very little of touching one another. My friend, at the first view fancying her to be an old woman of quality, out of his good breeding put off his hat to her; when the person pulling off his mask, to his great surprise, appeared a smock-faced young fellow. His attention was soon taken off from this object, and turned to another that had very hollow eyes and a wrinkled face, which flourished in all the bloom of fifteen. The whiteness of the lily was blended in it with the blush of the rose. He mistook it for a very whimsical kind of mask; but

but upon a nearer view he found that she held her vizard in her hand, and that what he saw was only her natural countenance, touched up with the usual improvements of an aged coquette.

The next who showed herself was a female quaker, so very pretty, that he could not forbear licking his lips, and saying to the mob about him, 'It is ten thousand pities she is not a churchwoman.' The quaker was followed by half a dozen nuns, who filed off one after another up Catharine-street, to their respective convents in Drury-lane.

The esquire, observing the preciseness of their dress, began now to imagine, after all, that this was a nest of sectaries; for he had often heard that the town was full of them. He was confirmed in this opinion upon seeing a conjurer, whom he guessed to be the holder-forth. However, to satisfy himself, he asked a porter, who stood next him, what religion these people were of. The porter replied, 'They are of no religion; it is a masquerade.' 'Upon that,' says my friend, 'I began to smoke that they were a parcel of mummers;' and, being himself one of the quorum in his own country, could not but wonder that none of the Middlesex justices took care to lay some of them by the heels. He was the more provoked in the spirit of magistracy, upon discovering two very unseemly objects: the first was a judge, who rapped out a great oath at his footman; and the other a big-bellied woman, who, upon taking a leap into the coach, miscarried of a cushion. What still gave him greater offence was a drunken bishop, who reeled from one side of the court to the other, and was very sweet upon an Indian queen. But his worship, in the midst of his austerity, was

mollified at the sight of a very lovely milk-maid, whom he began to regard with an eye of mercy, and conceived a particular affection for her, until he found, to his great amazement, that the standers by suspected her to be a duchess.

I must not conclude this narrative without mentioning one disaster which happened to my friend on this occasion. Having for his better convenience dismounted, and mixed among the crowd, he found upon his arrival at the inn, that he had lost his purse and his almanac. And though it is no wonder such a trick should be played him by some of the curious spectators, he cannot beat it out of his head, but that it was a cardinal who picked his pocket, and that this cardinal was a presbyterian in disguise.

FOX-HUNTER CONVERTED. No. 47.

I QUESTION not but most of my readers will be very well pleased to hear, that my friend the fox-hunter, of whose arrival in town I gave notice in my forty-fourth paper, is become a convert to the present establishment, and a good subject to king George. The motives to his conversion shall be the subject of this paper, as they may be of use to other persons who labour under those prejudices and prepossessions which hung so long upon the mind of my worthy friend. These I had an opportunity of learning the other day, when, at his request, we took a ramble together to see the curiosities of this great town.

The first circumstance, as he ingenuously confessed to me (while we were in the coach together), which helped to disabuse him, was seeing king Charles the first

first on horseback at Charing-cross; for he was sure that prince could never have kept his seat there, had the stories been true he had heard in the country, that forty-one was come about again.

He owned to me that he looked with horror on the new church that is half built in the Strand, as taking it at first sight to be half demolished; but, upon inquiring of the workmen, was agreeably surprised to find, that instead of pulling it down they were building it up; and that fifty more were raising in other parts of the town.

To these I must add a third circumstance, which I find had no small share in my friend's conversion. Since his coming to town, he chanced to look into the church of St. Paul, about the middle of sermon-time; where having first examined the dome, to see if it stood safe, (for the screw-plot still ran in his head,) he observed, that the lord mayor, aldermen, and city sword were a part of the congregation. This sight had the more weight with him, as by good luck not above two of that venerable body were fallen asleep.

This discourse held us until we came to the Tower; for our first visit was to the lions. My friend, who had a great deal of talk with their keeper, inquired very much after their health, and whether none of them had fallen sick upon the taking of Perth, and the flight of the Pretender? And hearing they were never better in their lives, I found he was extremely startled; for he had learned from his cradle, that the lions in the Tower were the best judges of the title of our British kings, and always sympathized with our sovereigns.

We next repaired to the Monument; from the top of which my friend counted all the steeples and towers

which were discernible from this advantageous situation, and was endeavouring to compute the number of acres they stood upon. We were both of us very well pleased with this part of the prospect; but I found he cast an evil eye upon several warehouses, and other buildings, that looked like barns, and seemed capable of receiving great multitudes of people. His heart misgave him that these were so many meeting-houses; but, upon communicating his suspicions to me, I soon made him easy in this particular.

We then turned our eyes upon the river; which gave me an occasion to inspire him with some favourable thoughts of trade and merchandize, that had filled the Thames with such crowds of ships, and covered the shore with such swarms of people.

We descended very leisurely, my friend being careful to count the steps, which he registered in a blank leaf of his new almanac. Upon our coming to the bottom, observing an English inscription upon the basis, he read it over several times, and told me he could scarce believe his own eyes, for that he had often heard from an old attorney, who lived near him in the country, that it was the presbyterians who burned down the city; whereas, says he, the pillar positively affirms in so many words, that 'the burning of this antient city was begun and carried on by the treachery and malice of the popish faction, in order to the carrying on their horrid plot for extirpating the protestant religion, and old English liberty, and introducing popery and slavery.' This account, which he looked upon to be more authentic than if it had been in print, I found made a very great impression upon him.

We now took coach again, and made the best of

our way for the Royal Exchange, though I found he did not much care to venture himself into the throng of that place; for he told me he had heard they were, generally speaking, republicans, and was afraid of having his pocket picked amongst them. But he soon conceived a better opinion of them, when he spied the statue of king Charles the second standing up in the middle of the crowd, and most of the kings in Baker's chronicle ranged in order over their heads; from whence he very justly concluded, that an anti-monarchical assembly could never choose such a place to meet in once a day.

To continue this good disposition in my friend, after a short stay at Stocks market, we drove away directly for the Mews, where he was not a little edified with the sight of those fine sets of horses which have been brought over from Hanover, and with the care that is taken of them. He made many good remarks upon this occasion, and was so pleased with his company, that I had much ado to get him out of the stable.

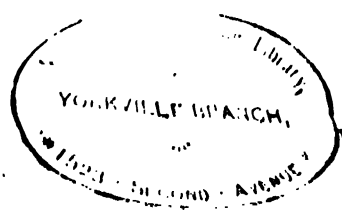
In our progress to St. James's Park (for that was the end of our journey) he took notice, with great satisfaction, that, contrary to his intelligence in the country, the shops were all open and full of business; that the soldiers walked civilly in the streets; that clergymen, instead of being affronted, had generally the wall given them; and that he had heard the bells ring to prayers from morning to night, in some part of the town or another.

As he was full of these honest reflections, it happened very luckily for us, that one of the king's coaches passed by with the three young princesses in it, whom by an accidental stop we had an opportunity of surveying for some time. My friend was ravished

with the beauty, innocence, and sweetness, that appeared in all their faces. He declared several times that they were the finest children he had ever seen in all his life; and assured me that, before this sight, if any one had told him it had been possible for three such pretty children to have been born out of England, he should never have believed them.

We were now walking together in the Park; and as it is usual for men who are naturally warm and heady, to be transported with the greatest flush of good nature when they are once sweetened, he owned to me very frankly, he had been much imposed upon by those false accounts of things he had heard in the country; and that he would make it his business, upon his return thither, to set his neighbours right, and give them a more just notion of the present state of affairs.

What confirmed my friend in this excellent temper of mind, and gave him an inexpressible satisfaction, was a message he received, as we were walking together, from the prisoner for whom he had given his testimony in his late trial. This person, having been condemned for his part in the late rebellion, sent him word that his majesty had been graciously pleased to reprieve him, with several of his friends, in order, as it was thought, to give them their lives; and that he hoped before he went out of town they should have a cheerful meeting, and drink 'Health and prosperity to king George!'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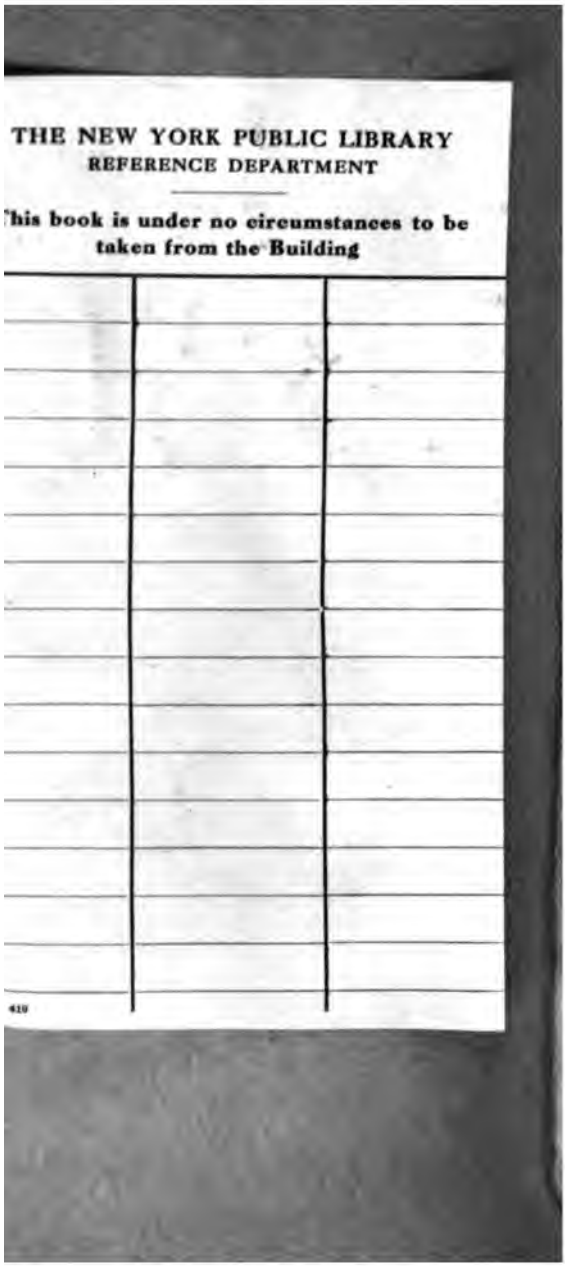
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